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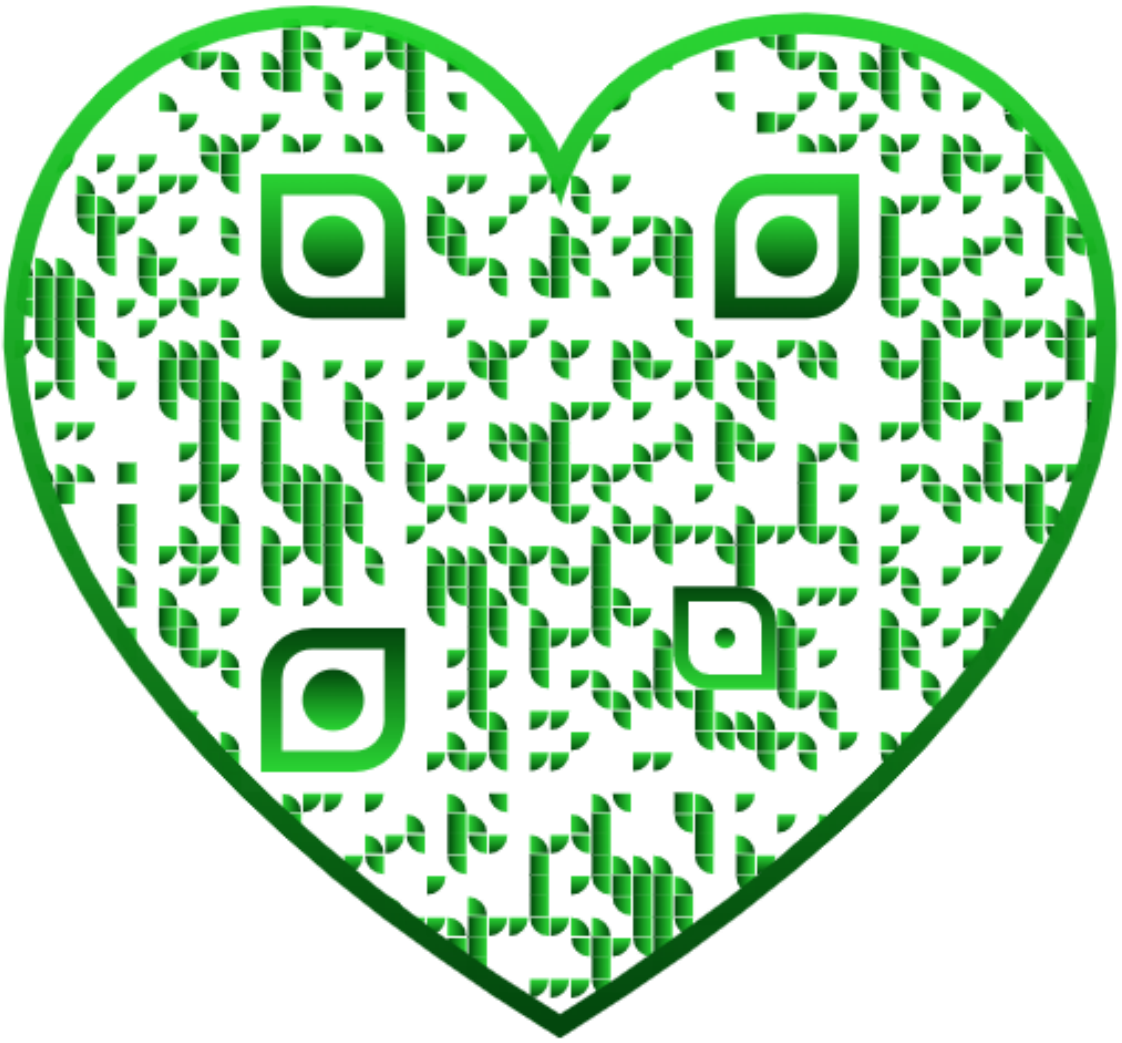

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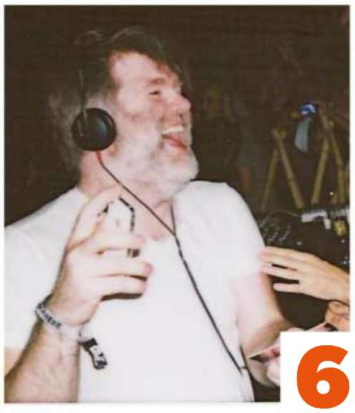

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# ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS OF THE NME STAFF THIS WEEK

LISTEN TO EVERY TRACK ON NME.COM/REVIEWS NOW!

TRACK OF THE WEEK

## MANIC STREET PREACHERS

Rewind The Film feat. Richard Hawley

Though there's been worrying talk of middle age, mortality and acoustic guitars, surely the Blackwood boys are not so near the end that, as the title track of their new album suggests, their lives are flashing before their eyes? Nothing so terminal; indeed, here are a Manics if not rejuvenated, then re-energised. After the revisiting of past glories that came with their singles compilation in 2011, they were *supposed* to take a long break. The fact that they couldn't do it tells you they've found a new way forward. Nicky Wire has described the new record as filled with "self-critiques about how you sustain the fantasy of still being a rock'n'roll band, trying to keep our ideology and intent, while realising you're getting old". Ageing gracefully is tricky, but this softly unfolding six-minute track proves the Manics subtle masters of maturity. They step into the shadows to let Richard Hawley's Woodbine sigh plead for nostalgia and comfort through a delicate, detailed symphony of Scott Walkerish classicism, set with delicious contrast against James Dean Bradfield's gutsy howl halfway through. Rather than raging, it rolls softly over buried pain, soothing with balmy beauty; at the core, though, there's that ideology, that intent, an iron spine in a velvet smoking jacket. ***Emily Mackay, writer***

> ***The Manics find a new way forward as subtle masters of maturity***

### PETE DOHERTY

Cheapshott

Recently uploaded onto Pete's personal YouTube account, 'Cheapshott' is notable for its jaunty jazz piano and lyrics about "*jail*", "*bail*" and a "*comedown*". We don't know where it came from and it's not on the new Babyshambles album. But it's textbook Doherty: all over the place, hella pretty.

**Tom Howard, Reviews Editor**

### FUZZ

Loose Sutures

Not content with having another solo record out in August (his fourth this decade), Californian garage rock superman Ty Segall is releasing an album as Fuzz in October. Judging by 'Loose Sutures', the Sabbath-like bits of his 'Slaughterhouse' classic will be strung out into meat-and-potatoes rock. Tasty.

**Phil Hebblethwaite, writer**

### ARIEL PINK AND JORGE ELBRECHT

Hang On To Life

This collaboration between maverick weirdo Pink and West Coast lo-fi pop cult hero Elbrecht (of Violens) is surprisingly accessible. A lush, hazy heatwave of zoned-in '80s R&B psychedelia, complete with mid-song stoner chat about girls, best enjoyed flat on your back in a peyote farm silo.

**Mark Beaumont, writer**

### SUMMER CAMP

Fresh

When you were young, every summer was golden and you didn't have a care in the world. Or that's how it seems, because hindsight is always rose-tinted. Summer Camp's return opens with swelling Disney strings, and mines that nostalgia with a peachy pop song tinged with melancholy.

**Kevin EG Perry, Assistant Editor, *NME.COM***

### SMITH WESTERNS

Case & Point

A previously unreleased 'basement recording', the flip of forthcoming vinyl single 'Varsity' finds the Beatles-meets-Pink Floyd band from Chicago channelling sun-dripped West Coast melancholy in a song that's as comfortable as an old armchair. Too good to be a B-side.

**Dan Stubbs, News Editor**

### KINGS OF LEON

Supersoaker

The first official ride from Kings Of Leon's 'Mechanical Bull' is a rough and rowdy Tennessee stomp with Caleb Followill in full growl, and a departure from the band's recent obsession with the wafty stadium sounds of U2. Plus it's a handy reminder to buy a heavy-duty water pistol in time for the heatwave.

**Leonie Cooper, writer**

### FRANK OCEAN

Pray

There's no word on when he'll release the follow up to 2012's 'Channel Orange', but Frank Ocean has been debuting plenty of new stuff at his live shows. Following 'Anything For You' and 'Feel California' comes 'Pray', a track played at Brixton Academy last week. With only a swirling guitar for backing until the drums kick in, Ocean's voice does all of the work, hitting lines such as "*I'll do anything for you*" perfectly.

**Siân Rowe, Assistant Reviews Editor**

### PAPA

Young Rut

LA duo Papa have been promising to be the next big thing to tickle your '80s-electro-meets-rock'n'roll fancy for a while now. The sun-soaked 'Young Rut' has a huge, driving bassline, an easy-to-learn chorus (mainly consisting of "*woo*") and a Springsteen-sized stadium punch. Pretty bloody brilliant then.

**Eve Barlow, Deputy Editor**

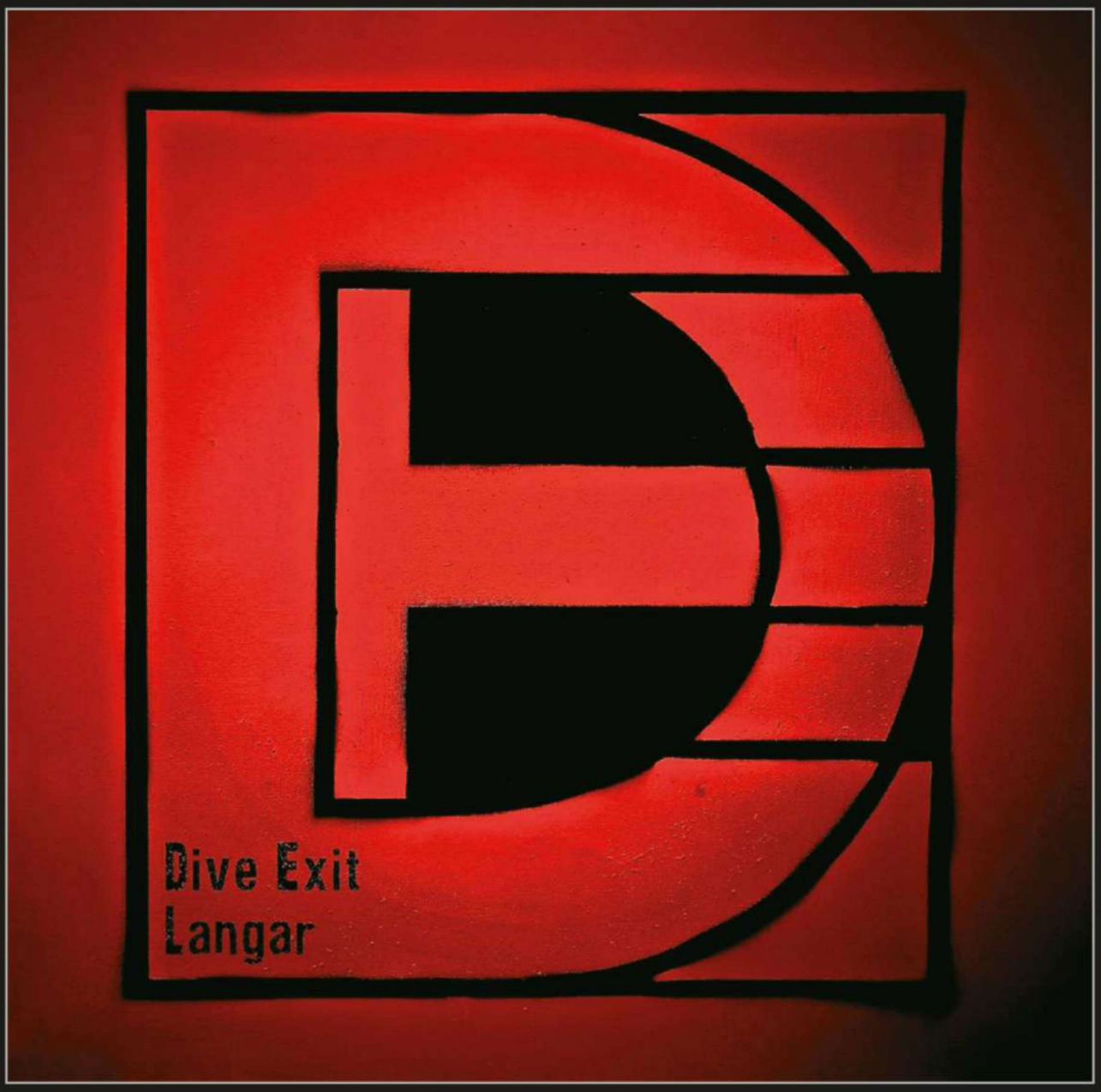
### CEREBRAL BALLZY

City's Girl

As close to a love song as Honor and the boys will ever get, 'City's Girl' is a lesson in the art of keeping it real. Short, sharp and produced by Dave Sitek, it's more compressed than anything the New Yorkers have done before, but every bit as gnarly.

**Matt Wilkinson, New Music Editor**

ALEX LAKE, MATHIEU ZAZZO, DAN KENDALL




# DIVE EXIT

## NEW ALBUM OUT NOW
## ‘LANGAR’

### TOUR DATES

28TH JULY ROCK CITY NOTTINGHAM
2ND AUGUST 02 ACADEMY ISLINGTON
14TH SEPTEMBER 02 ACADEMY BIRMINGHAM

# UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

*Edited by Dan Stubbs*

# "AT FULL POWER, IT'LL MAKE PEOPLE VOMIT BLOOD"

***LCD Soundsystem**'s James Murphy and Soulwax are set to plug in the "Stonehenge of soundsystems" at Manchester International Festival. Fingers in ears...*

Decibel levels during test runs of Soulwax and Murphy's new rig have already been causing some stress alopecia

MAIN EVENT

"Have you ever had an incredibly dumb idea you've seen run away from you?" asks James Murphy with a chuckle. It's been two years since the electro pioneer bowed out of LCD Soundsystem, but he now has a new soundsystem to occupy him – a 10-ton, £700,000 monster speaker rig set to debut at Manchester International Festival this month (July 18–20). Designed in collaboration with Soulwax's David and Stephen Dewaele, it's intended to bring a rich, immersive new experience to clubbers across three nights at club night Despacio.

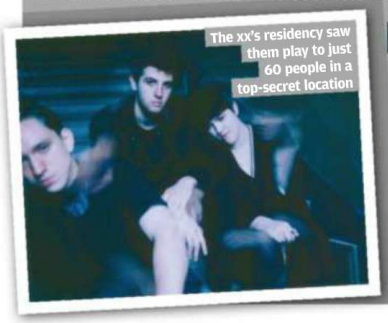
"It's like something out of Spinal Tap, our Stonehenge," says David Dewaele, "a mental idea written on a napkin one night that a team of people took away and made happen for real." Like the real Stonehenge, its speakers are to form a circle of pillars at the city's 1,000-capacity New Century Hall. But with the same power as the soundsystem on the Pyramid Stage at Glastonbury, here's hoping the trio don't turn it up to 11. "In a room of that size, at full power, it'd make people vomit blood," says Dewaele calmly. "We're using it at 30 per cent of its power," continues Murphy. "Jesus, this thing could be a weapon in the wrong hands!"

The soundsystem, built by the same team who put together Murphy's DFA Records studio in New York, came about after an attempt to collaborate on new music. Murphy and Soulwax's Despacio sets will feature "disco and all kinds of weird fused sounds, with lots of slow, swampy grooves", rather than original material, according to Dewaele.

"It started about six months after LCD finished," the Soulwax man explains, "which had been devastating for me as an LCD fan, but great for me as a friend of James' – we'd never written music together, so we'd get together at our studio in London or sometimes decamp to Ibiza to throw around ideas casually." It was here the idea to create the perfect sound rig came about – at once a homage to the speaker set-ups used in the island's bustling Balearic clubs in the '60s and a stand against homogenised modern dance. "DJ music is consumed

## THE BEST OF THE REST SO FAR

*Manchester International Festival prides itself on presenting unusual, challenging shows. Here are two of them...*



The xx's residency saw them play to just 60 people in a top-secret location

### THE BAND: The XX

**THE EVENT:** 18-performance residency
**WHERE:** A secret, city centre venue accessed via underground tunnels
**WHAT WE EXPECTED:** A chance to see The xx in suitably minimal style with only 59 other people.
**WHAT WE GOT:** The gig equivalent of a game on *The Cube*. After reaching the gig room via a network of subterranean tunnels, not normally open to the public, we found the band on a lowered, translucent stage. Inches away from them, the audience watched like voyeurs stealing glances at a private rehearsal. As the musical intensity heightened, so did the roof, literally rising midway through. The walls then dropped to reveal the larger building we'd been in all along, and later the ceiling lowered to within a hair's breadth of the tallest man in the room.
**WHAT THEY PLAYED:** Newly reworked versions of 2012's 'Coexist', plus tracks from their self-titled debut.
**MOST SUPRISING MOMENT:** After our *Alice In Wonderland*-style adventure to get there, the first glimpse of The xx staring back at the audience through a cloud of opaque smoke.
**VIEW FROM THE CROWD:** "It was like a dream. I can't believe it even happened." **Elizabeth Skelly, 21, Bury**

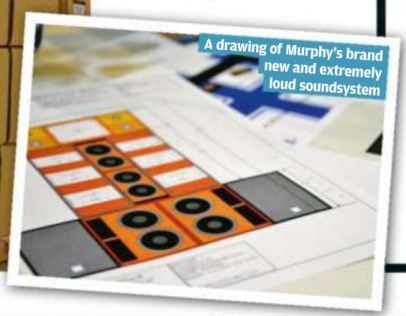
Murphy DJing with Soulwax at the FOR Festival in Hvar, Croatia on June 22

Soulwax's David Dewaele looks like he's having a better time than brother Stephen

in a way I find so fucking boring. You stand facing the front at these speakers designed to blast out at you at its limits in this aggressive way," says Murphy, who'll be DJing with vinyl only. "I've always had this kind of innate OCD thing for sound quality. When I was a kid, I never liked shitty FM radios – it always had to be the best boombox." The new system, he says, allows for crystalline, more "emotionally resonating" sound, that'll make the hairs on your neck stand up. "That's what it used to be about. Not the bullshit, maxed-out systems they have at a lot of shows today."

So, is Murphy curious about what his former band might sound like through this new super-rig? Could it be enough to make him resurrect the much-missed LCD Soundsystem? "Oh, I don't know, man," he tails off. "I've had to tell my people to not tell me about the big-money offers for us to make a comeback. It just makes me depressed about humanity!" He takes a moment. "I do miss playing shows though. I miss the feeling of being in the band, of course I do. I still don't know what's next." For Murphy, the future – unlike the sound on his new Despacio system – is far from clear. "But hey," he smiles, "I wouldn't have it any other way."

Murphy's rig in boxes in a warehouse



A drawing of Murphy's brand new and extremely loud soundsystem

## MIF: MORE DATES

*Manchester International Festival continues until July 21. Here are the musical events still to come*

- Goldfrapp performing live with the RNCM String Orchestra (July 17)
- **The xx in residency (until July 18)**
- James Murphy, David Dewaele and Stephen Dewaele: Despacio (18, 19, 20)
- **Delphic, Our Worldly Collections (July 18, 19, 20)**
- Rob Da Bank and Kevin Cummins in conversation with Dave Haslam (July 19)
- **Mogwai Performing live to Zidane: A 21st Century Portrait**

## NOISE ANNOYS

*Three acts who attempted to win the title of loudest gig ever...*

### THE WHO

**The Who made the *Guinness Book Of Records* for the loudest ever gig in May 1976, for their show at the Valley stadium in south London. It measured 126 decibels from 32 metres away, described by the World Health Organisation as "the threshold of pain".**

**Ear-bleeding equivalent:** Standing beside an ambulance siren.

### LEFTFIELD

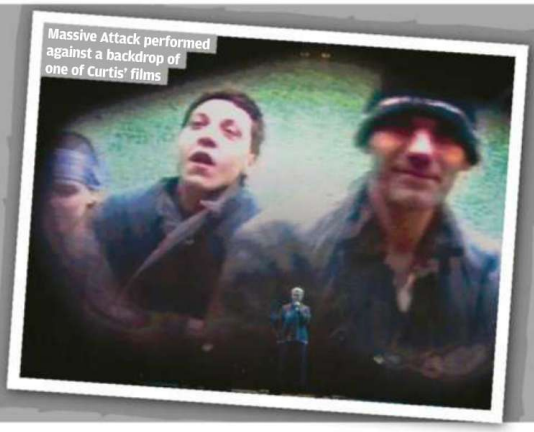
**Electronic pioneers Leftfield caused pieces of plaster from the Brixton Academy ceiling to fall onto the crowd at their show in support of 1995 album 'Leftism'. The volume reached 137 decibels, with crowd members reported to be fainting under the physical toll of the noise.**

**Ear-bleeding equivalent:** Strapping yourself to the bottom of a Boeing 747 as it takes off.

### PINK FLOYD

**In 1971, Pink Floyd were presented with the bill for a shoal of fish in a nearby lake who were killed by vibrations from the band's estimated 95-decibel soundsystem during a show at London's Crystal Palace Bowl. Oops.**

**Ear-bleeding equivalent:** Holding a screaming baby.



Massive Attack performed against a backdrop of one of Curtis' films

### THE BAND: Massive Attack Vs Adam Curtis

**THE EVENT:** Four consecutive joint performances
**WHERE:** Mayfield Depot
**WHAT WE EXPECTED:** A marriage of Massive Attack's atmospheric music and documentary maker Adam Curtis' intense visual collage in a secret location. On entry to the venue, rumours had spread that the security staff had been specially trained in dealing with mass panic.

**WHAT ACTUALLY HAPPENED:** Punters were ushered into a disused railway terminus flanked by video screens playing disturbing archive footage. The band performed behind one of the screens, and were only occasionally visible. Liz Fraser and Horace Andy provided vocals. The general consensus was it was possibly one of the most traumatising gig experiences ever created.
**WHAT DID THEY PLAY?** Mainly covers – an eclectic mix ranging from Siberian punk to ravey remixes of Sugababes as well Massive Attack's own 'Karmacoma'.
**MOST SURPRISING MOMENT:** Exiting the venue down a dark corridor, the audience are confronted by a security guard with a large angry Alsatian on a leash (all part of the 'experience').
**VIEW FROM THE CROWD:** "Absolutely mind-blowing. Every little detail: the production, the music, everything. It was a thousand times better than I thought it would be."
**Jane White, 28, Manchester**

BABYCAKES ROMERO, ALEXANDRA WAESPI, MARK CHRISTENSEN, JAMES MEDCRAFT, REX

The Strypes (l–r): Evan Walsh, Ross Farrelly, Pete O'Hanlon, Josh McClorey

# THE STRYPES: UNCOVERED

*The Irish quartet's debut LP 'Snapshot' comes complete with original material*

The first time most people encountered The Strypes was in 2012's black-and-white video for 'You Can't Judge A Book By The Cover'. It saw the four mini mods from Cavan, Ireland, belting through their version of the Bo Diddley hit, but gave little else away. The star-studded gigs that followed provided more of the same: early 1960s rhythm'n'blues classics performed by a band who clearly hadn't yet started shaving. Who were they? Why did they have the blues so bad? And were they 'for real', or just One Direction with a Yardbirds fixation?

"It's easy to be cynical," says guitarist Josh McClorey. "But the most unlikely thing is actually the truth – we are four friends from school who love the same music and wanted to be in a band. People say we can't be genuine because we're young, but I just say 'give it a chance'."

The biggest question hanging over the quartet, however, is whether they have enough songs for an album. Live, they play a set packed with blues standards. On record, that won't quite cut the mustard. So, for the past nine months, the band have been writing original songs in the vein of their covers and slipping them into their live sets, almost unnoticed. They've recorded these new tracks – and a handful of covers – with producer Chris Thomas, for their debut album 'Snapshot', due in September. Of the 12 or 13 songs that'll be on the record, only three or four covers will remain.

"The main thing was there had to be no difference between our songs and the standards we play... it has to be seamless," says bassist Pete O'Hanlon.

Today, the band are sitting in the recording studio beneath their management company's office in west London, nodding along to the latest versions of the songs. Judging by the looks on their faces as 'What A Shame', 'She's So Fine', 'Angel Eyes', 'What The People Don't See' and 'I Can Tell' blast from the studio's speakers, they're happy with the results.

Recorded on tape (naturally) at Yellow Fish in East Sussex earlier this year, the album is the result of just 15 studio days. The original idea was to put down the tracks in an even shorter time, as drummer Evan Walsh explains: "You know like The Beatles did on 'Please Please Me'? Well, maybe not in a day like they did, but we were going for a week."

Producer Thomas, however, wanted to spend more time on the songs – and the band weren't going to argue with the man who assisted George Martin on The Beatles' 'White Album', mixed Pink Floyd's 'The Dark Side Of The Moon' and produced Sex Pistols' 'Never Mind The Bollocks...'. The most important factor was capturing their live energy.

"That's where the buzz is, really," says singer Ross Farrelly. "You can hear it on all the albums we love: 'Down By The Jetty' by Dr Feelgood, the first Stones album..."

The Strypes onstage with Weller in London earlier this year

Though the band have hung out with Miles Kane, been namechecked by Dave Grohl, signed to Elton John's management company and performed with Paul Weller, there was, they say, no question of them roping in any of their starry friends to play on the album. "This is The Strypes' album, not The Strypes And Whoever Else," insists O'Hanlon.

Arctic Monkeys have enlisted The Strypes as support on their forthcoming UK tour – and as far as the teenage bluesmen are concerned, October can't come too soon. "We're all huge fans," says McClorey. "We admire the way they've never been pushed around by anyone. They've stayed true to what they do all this time, and been one of the biggest guitar bands in the world while doing it. If that's not something to aspire to, then what is?"

## FRESH NEW TUNES!

*The Strypes on three of their self-penned songs*

### 'WHAT A SHAME'

***Josh:*** **"That's only about two months old. It's about the music industry, and the way people are pushed around. We've already seen it, when record labels want to change the thing that was the reason they signed the band in the first place."**

***Evan:*** **"People tried it with us – the people we didn't sign with, I should add. They'd say, 'What you've got going is amazing. What can we do to change it?'"**

### 'SHE'S SO FINE'

***Josh:*** **"That's the first original song we wrote, so it must be about two years old."**

***Pete:*** **"It goes down so well live, so we had to put it on the album. It's straight up R&B, really raw and garage-y, like The Sonics."**

***Josh:*** **"The line, *'Floats like a bee and stings like a butterfly'*... I've got a huge Muhammad Ali poster in my room with his famous catchphrase on it. I was up late one night and was staring at it, and thought 'Ah!' and had the idea to flip it around."**

### 'WHAT THE PEOPLE DON'T SEE'

***Evan:*** **"It was a B-side to 'Blue Collar Jane' but we re-recorded it for the album. Chris Thomas hadn't heard it because we did it with [Squeeze member/Strypes mentor] Chris Difford."**

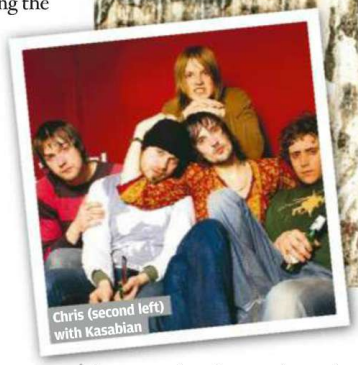
***Josh:*** **"We'd sort of written it off but Chris [Thomas] was asking for another song so we played him that. Now we're very happy with it."**

EMILIE BAILEY, JENN FIVE

# KASABIAN'S FORGOTTEN MAN RETURNS

*The band's former guitarist* ***Chris Karloff*** *is back with a new band*

Chris Karloff (right) with Black Onassis partner Nick Forde



Chris (second left) with Kasabian

Torn from the world-beating Leicester band during the making of 2006's 'Empire', Kasabian guitarist Chris Karloff all but disappeared into obscurity – there's even a 'Whatever happened to Chris Karloff?' Facebook page. But, as reported in *NME* as long ago as 2011, Karloff is back making music with his creative partner Nick Forde – and is finally set to unveil the band's debut album, 'Desensitized', on September 23. With a host of guests on board, including Cooper Temple Clause vocalist Ben Gautrey and Liela Moss of The Duke Spirit, Karloff is hoping everyone gets what his propulsive, electronic psych is all about...

***NME*: Why's it taken you so long?**
"I parted with my old band in 2006, so I had a bit of time away to decompress a little, and then I just started writing a lot of music. I've been in New York for about eight years. Black Onassis took form quite naturally over the last two years. I did do some small things in between, but I wanted to take a step back to enjoy it again. Where we're at now is a comfortable place, you get what I mean?"

**Is the sound of Black Onassis anything like what you were trying to do with Kasabian?**
"I actually tried to simplify things a little bit. Not in a dumbed-down kind of way, but with a bit more maturity to the writing. You can choke on too much information, so you have to keep processing it."

**Black Onassis is a two-piece. Do you miss being in a gang?**
"No, sometimes the fewer people you work with, the easier it can be, you get what I mean? It can flow a lot quicker, which I like."

**Do you ever regret leaving Kasabian before they became mega-famous?**
"I'm happy with what I'm doing now. I'm extremely proud of what I did with Kasabian; it was an amazing time and it's sad that it ended the way it did [the band cited "creative differences"], but that's just life and it happened."

**Have any of Kasabian heard 'Desensitized'?**
"We're not really massively in touch, so I'm not sure if they've listened to it or not. But I just wish them all the best, y'know?"

**Did your experience in Kasabian change what you want to get out of Black Onassis?**
"I just really enjoy playing live and I just wanna get the music out to people. I've still got similar aspirations really – just to keep on making music that I love to play. That's just what it's about really."

Mogwai: don't go upstairs, for God's sake!

Spooky drama The Returned

# HORROR SONGS FOR ZOMBIE PEOPLE

*Mogwai on scoring cult TV hit The Returned*

DAVEY WILSON, PIETER M VAN HATTEM

Something strange in your neighbourhood? Who you gonna call? If you're French director Fabrice Gobert, creator of supernatural TV series *The Returned*, in which the dead of a small Alpine community come back to life, it's Scottish post-rock experimentalists Mogwai. "He knew our music and thought we'd suit the grim atmosphere of it," reveals the band's Stuart Braithwaite. Though they composed an original score for 2006's arty documentary *Zidane: A 21st Century Portrait*, a study of footballer Zinedine Zidane, this was a "very different, very difficult challenge" for the quartet, as Braithwaite explains...

***NME*: Are you big horror buffs?**
"Oh, totally. We have a section of our tourbus called The Horror Lounge, where each night we watch a weird '70s B-movie slasher. *The Returned* references things we're really inspired by: *Twin Peaks*, *The Shining*. It's been brilliant watching it become a cult sensation."

**How did it differ from writing for the Zidane film?**
"It was different writing for something character-based with a narrative arc. They sent us plot details, and we went away and developed it from there."

**Why does post-rock fit film and TV soundtracks so well?**
"I suppose it just *works*. I'd rather hear Godspeed You! Black Emperor in a creepy horror sequence than fucking Smash Mouth or something. [Texan post-rockers] Explosions In The Sky also have a soundtrack for *Prince Avalanche* out this month."

**Will you soundtrack the inevitable big-money US remake of *The Returned*?**
"We'd think about it, but these things have a habit of not being so fantastic. We're doing the second series and are working on a new album, so that's probably enough for now."

## TUNES OF TERROR

*Stuart Braithwaite on the slasher-flick soundtracks that have inspired Mogwai*

**HALLOWEEN** (1978)
**"John Carpenter did the score as well as writing and directing. There's a lot of great melodies on late-'70s Juno synths. Complements the film perfectly."**

**SUSPIRIA** (1977)
**"It's classic Dario Argento: brilliantly creepy, with a chilling score from ['70s Italian prog-rockers] Goblin."**

**SIMON WERNER A DISPARU** (2010)
**"The film Fabrice [Gobert] made before doing *The Returned* had a score by Sonic Youth. It's a thriller, and the score is quite restrained and different."**

# DAFT PURCHASES

*Can't get enough of Daft Punk? Well, you could always splash out on some of this weird new merchandise...*

**BUDGET**

### 'GET LUCKY' CONDOMS

Up all night to get some? Stay safe with Daft Punk condoms. After a number of photos of disco contraceptives posted to big-name DJs appeared – Diplo tweeted a pic of his (empty) packet – Durex have denied their reported involvement.

***Available:*** As yet unknown – though we would still like to er, get some.

***Price:*** TBC

**MID PRICE**

### DAFT PUNK ACTION FIGURES, BY BANDAI/SH FIGUARTS

These high-end toys are produced in collaboration with the band, and promise helmets with "shiny metallic finish and clear parts for enhanced realism".

***Available:*** December 2013

***Price:*** They're not officially on sale in the UK at present – but if you want one, imports are on pre-sale for £58.99 at Forbidden Planet.

**HIGH PRICE**

### DAFT PUNK COSTUME KITS

Though not official Daft Punk products, there's a booming market for Daft Punk costumes on eBay, most of them released as kits to be painted and finished by the purchaser.

***Available:*** Now

***Price:*** Expect to pay about £280 per helmet, and extra for gloves, leathers etc. Pricey!

# ROBOTS IN DISGUISE

***Michael Lindsay sells Daft Punk costume kits on eBay. He tells us how the venture started***

**Do you produce the kits yourself?**

"Sure do – they are made in my bedroom on a little work table. I started the original sculpt a couple of years ago. It took over eight months to complete and it really was a labour of love."

**Why did you start doing it?**

"I wanted a cool Halloween costume. I posted some pictures online after I started and people really seemed to like my work. I sell them as kits so the buyer can finish it the way they want, whether it's the chrome or the black and red helmets worn alongside Kanye West at the 2008 Grammys."

**What do your customers buy them for? Any common uses?**

"I have had people buying them for small films, to wear at their weddings and for DJ performances. Mostly just as a cool costume!"

**How much has demand increased since 'Get Lucky' came out?**

"It has increased lots, but there are more and more people out there selling replicas and even making their own."

**What kind of modifications do people make to them?**

"A scrolling LED bar is by far and away the most common modification. I've been working on drawings for a LED matrix for the last year or so. I think it will be something a bit special once it's eventually complete, if it works that is – fingers crossed."

# BUT IS IT ART?

*Pop stars are mad for explicit videos right now. But which ones get banned?*

Pop stars are increasingly releasing explicit videos to accompany their new singles. YouTube can't seem to work out whether to ban them or host them. A spokesperson for the video-sharing website told *NME* it's fine with nudity in videos providing there is artistic merit, saying: "While our guidelines generally prohibit nudity, we make exceptions when it is presented in an educational, documentary or artistic context, and take care to add appropriate warnings and age restrictions." We decided to look at some recent videos to work out which ones are art, and which are just *gross*.

## DAVID BOWIE
### *'The Next Day'*

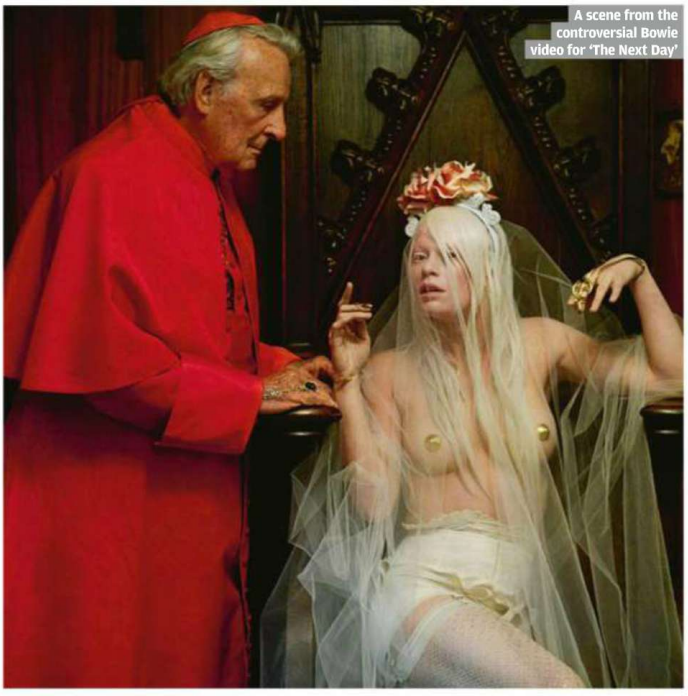
**WHAT HAPPENS:** Priests punching beggars and dancing with girls in nipple-caps in seedy dive bars. Unfortunately, the debauchery is brought to a halt when one of the women develops stigmata, for which resident prophet/dive-bar entertainer David Bowie gets the blame.

**RUDEST BIT:** The sight of a pair of bare breasts being hosed with rich, warm blood.

**BANNED ON YOUTUBE?** Yes. But then unbanned, after YouTube bosses agreed that it has artistic merit after all. Also: if David Bowie phoned you up and asked you to cut off your thumb, you'd do it, wouldn't you?

**IS IT ART?** Better than art: it's satire. You can show all the nips you like if it's satire.

DEAN CHALKLEY, FLORIA SIGISMONDI, ED MILES



A scene from the controversial Bowie video for 'The Next Day'

## ROBIN THICKE/TI/ PHARRELL *'Blurred Lines'*

**WHAT HAPPENS:** Robin Thicke and co perform while models with their bits out dance in flesh-coloured bikini bottoms.
**RUDEST BIT:** The balloons that spell out 'Robin Thicke has a big dick'. There's also something very troubling about the naked girl inexplicably holding a lamb.
**BANNED ON YOUTUBE?** Yes. Though Thicke had a more PG, bra-happy version waiting in the wings. Banning has made the original a big hit for YouTube's rivals.
**IS IT ART?** Not according to YouTube. But it is art in the way that toilet graffiti is art.

## JUSTIN TIMBERLAKE *'Tunnel Vision'*

**WHAT HAPPENS:** Having spent all the 'Sexyback' millions, Justin Timberlake is back to making videos against blank backgrounds with dry-ice machines. In this one, a series of ladies who have mislaid their clothes pout Bond girl-ishly.
**RUDEST BIT:** Timberlake's powder-blue trousers and powder-grey shirt.
**BANNED ON YOUTUBE?** It was, but YouTube have conceded that there's nothing wrong with naked women so long as their reproductive ends are swathed in tactical dry ice.
**IS IT ART?** It's like Boticelli's Venus reinterpreted by a lads' mag.

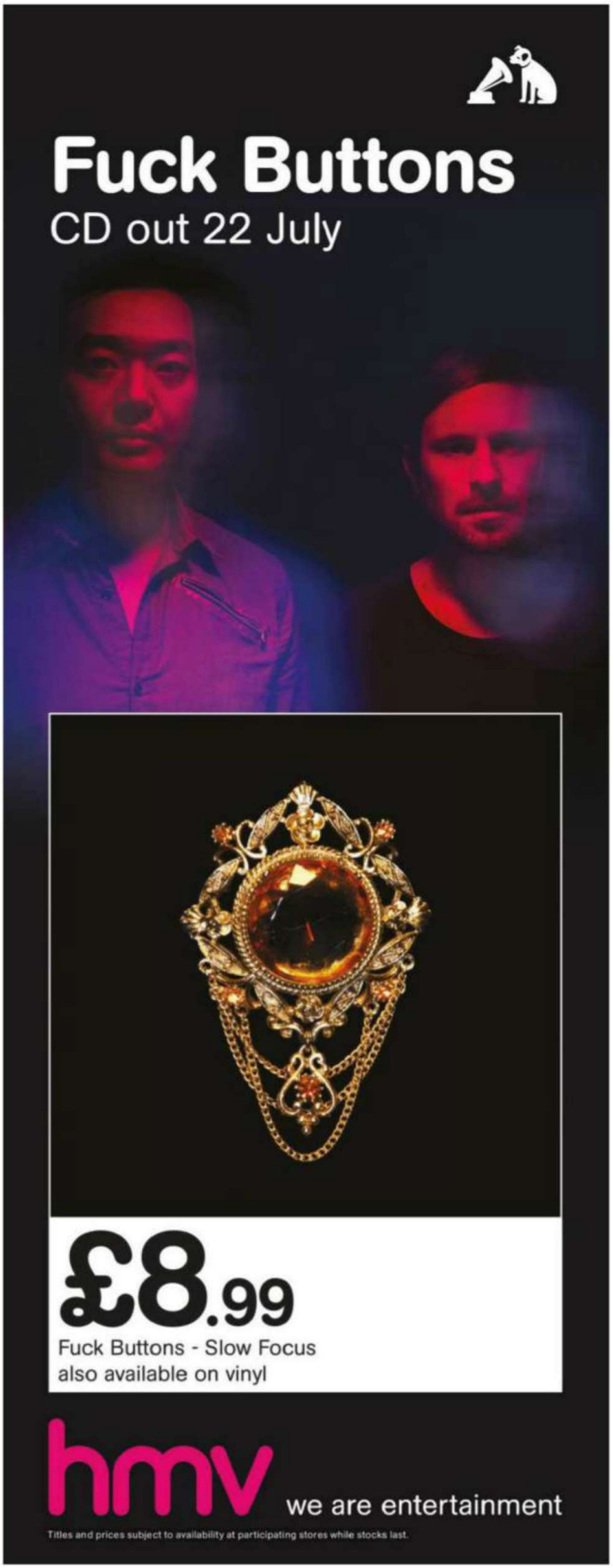
## THE-DREAM *'Pussy'*

**WHAT HAPPENS:** It's not a video about Garfield, basically.
**RUDEST BIT:** Pretty much the whole thing.
**BANNED ON YOUTUBE?** Yup. If they don't ban this, they won't ban anything.
**IS IT ART?** It could be read as a philosophical treatise on where pornography begins and ends, so close are we brought to the edge of the pink shard of G-string that separates the viewer's eyeballs from the vagina at its centre.

# NEW SMITHS PHOTO BOOK

*By Lawrence Watson, who took classic Smiths shots for NME*

***The Smiths*** **– a new book of rare and unseen images of Morrissey and The Smiths by former *NME* photographer Lawrence Watson – is published on August 12. Watson shot the band at various locations in Manchester, including the Piccadilly Hotel (for an *NME* cover) and the Salford Lads Club. "Resurrecting these photographs has reignited some wonderful memories of working with one of the greatest bands in the world," he says. Turn to page 33 to see some exclusive images from the book. For more info, go to *forulicodex.com*.**

Willis Earl Beal misplaces his bus pass

# "THE MUSIC INDUSTRY TURNS PEOPLE INTO ROBOTS"

***Willis Earl Beal** is back with a new album – but will his fighting tendencies get him in trouble again?*

Willis Earl Beal is a magnet for trouble. Last May, when the 29-year-old blues singer from Chicago was playing at Le Guess Who? festival in Holland, he thought someone in the audience was taunting him. So he kicked the guy in the face and was arrested as soon as he got offstage. Then there's the time in Nottingham recently when he got into a fight with two guys in a bar and ended up being beaten until he looked like "a fucking pumpkin".

Beal is back in Amsterdam ahead of the release of 'Nobody Knows', the follow-up to 2012's 'Acousmatic Sorcery'. The Nottingham incident made him feel bad about the one in Holland. "I didn't treat that guy like a man, I treated him like people treated me," he sighs. "A misunderstanding followed by chaos." Next time, he'll cut a heckler a bit of slack. But just a bit. He'll stop the show and ask for an explanation. "Then, if they continue to taunt me, the show is over and we're gonna fight." You've been warned.

> ***"It's not fucking Mozart. But it sounds great"***
> WILLIS EARL BEAL

It's hard to reconcile this belligerent attitude with the polite, soft-spoken Beal. It's after dinner, he's had a couple of cognacs and is in a good mood. Sure, he doesn't seem like someone who tolerates fools gladly, but nor does it seem like any minute he's going to "pop one in [your] face" (his phrase).

It's even harder to square Beal's music with his fighting tendencies. 'Acousmatic Sorcery' was a wispy combination of dusty blues, lo-fi folk and a kind of Daniel Johnston-style art brut naivety. It was the sound of soulful introspection, not a boot in the mush. 'Nobody Knows', released in September, takes the same elements, adds some guest appearances – notably Cat Power on 'Coming Through' – and applies some polish.

Turns out some of the album was recorded in Amsterdam, where Beal took full advantage of Dutch hospitality. Before one session he breakfasted on a pure skunk joint and a hash muffin washed down with a regular coffee – no sense in going completely mental. When he got to the studio he spent 30 minutes pressing one key over and over, giggling to himself, then another 30 minutes pressing two, then four. Looped up, then wrapped in strings with Beal's rough and raw soul man vocals rolling over the top, tracks such as 'Disintegrating' and 'Burning Bridges' are simple but stunning. "It's not fucking Mozart," he admits. "It's me going up and down the piano like a child. Put some strings on there and it sounds like something great. That's the method that I'm trying to put across. You can create music with no prior training."

Beal may not sound like a busker recorded on a Dictaphone any more, but he's managed to hold on to the alone-in-his-bedroom charm that saw 'Acousmatic Sorcery' garlanded with praise. He'd like to do better than the 8,000 he says that record sold worldwide, but not at the expense of artistic integrity. "When I think about what will sell records, in my mind it's the same as what I want to do," he says. "But it's like if you go up to a lady after you've had a couple of drinks, you think you're suave, but in reality that lady might be repulsed.

"Look," he continues, "Quite honestly, I don't know if I want to be a part of the music industry. It turns people into pragmatic robots."

Beal is about as far away from a crowd-pleasing automaton as you can get. More like The Terminator singing broken-down, modern day blues.

## THE DETAILS

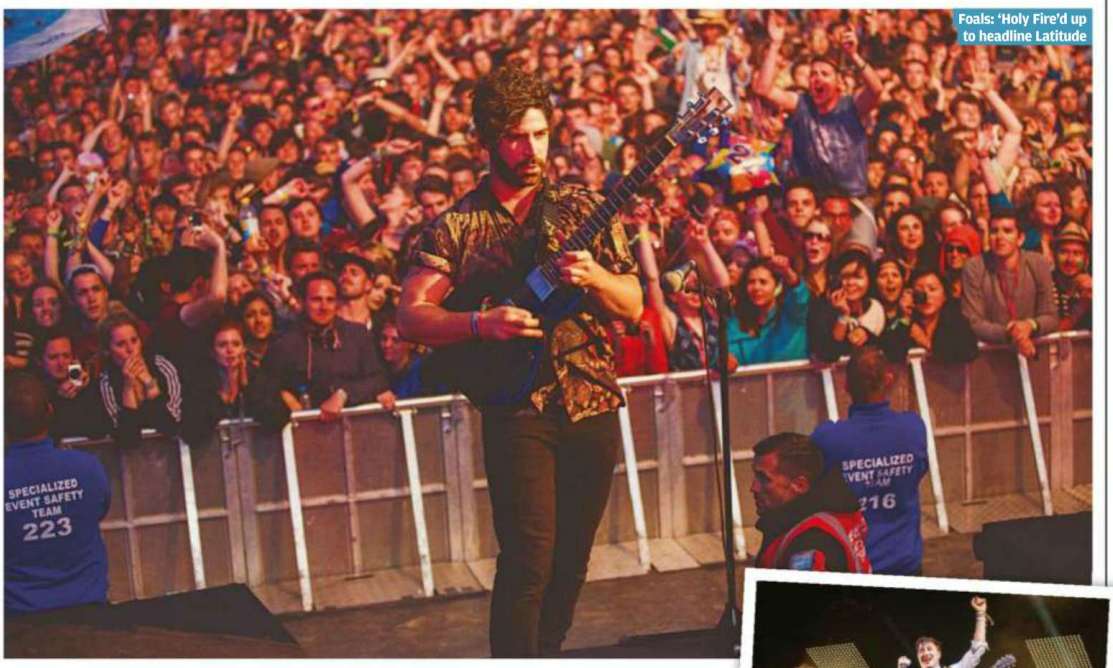
**TITLE:**
'Nobody Knows'
**PRODUCERS:**
"Nobody," says Beal
**RECORDED:**
"Nowhere," says Beal
**RELEASE DATE:**
September 9
**TRACKLISTING:**
'Wavering Lines', 'Coming Through (Feat. Cat Power)', 'Everything Unwinds', 'Burning Bridges', 'Disintegrating', '2 Dry 2 Cry', 'What's The Deal', 'Ain't Got No Love', 'White Noise', 'Hole In The Roof', 'Blue Escape', 'Nobody Knows', 'The Flow'
**HE SAYS:**
"All these songs are like the British flag. One-two-three. Like an asterisk." (Us neither.)

PIETER M VAN HATTEM

TALKING HEAD

# 2013: A BREAKTHROUGH YEAR FOR NEW FESTIVAL HEADLINERS

*This summer's line-ups prove the future's looking bright for different artists to step up to main-stage glory, says* **David Renshaw**




Foals: 'Holy Fire'd up to headline Latitude

Mumford And Sons: ready and 'Babel'

In the last few years I've seen The Killers, Kings Of Leon and Kasabian playing at a festival as often as I've seen muddy wellies, queues for the bar and men pissing in bushes. I love those bands – but the line-ups were starting to feel stale. So it's great that a quick scan across the bills for this year's festivals reveals some new names popping up. Foals are headlining Latitude, Biffy Clyro are stepping up to close Reading and Leeds, and Mumford & Sons smashed Glastonbury with their debut Pyramid Stage headline set. Elsewhere, on smaller stages, The Horrors are topping the bill at Truck, Django Django are doing the same at Secret Garden Party and Jake Bugg brought Beach Break to a close. The range of acts achieving main-stage status in 2013 feels like a watershed moment.

Admittedly, it's not all rosy. Beyoncé at V Festival in August will be a repeat of Glastonbury 2011. Rihanna's umpteenth UK festival date at T In The Park, as well as Blur and The Stone Roses peddling their classic hits across Europe, all make it feel like the headlining gene pool is still shrivelling. Foals' Yannis Philippakis said earlier this year that there are too many reformed bands getting in the way of new acts. "There's a big problem with old bands who always occupy the top slots at festivals," he said. "More heritage names reform every year, which only makes it worse. It really limits bands of our generation. We don't get a fair chance to headline, because the slots are reserved for the same old names... I'm bored of seeing some dude from the '90s headline."

Alex Trimble of Two Door Cinema Club took a different view, telling *NME* that the problem was there aren't even any new bands worthy of a top festival slot. "So many bands are shit. There's no headliners any more," he said. "There's nobody you would pick out of a line-up and say, 'They should headline a festival.'"

While I get where Yannis is coming from, it's a shame Alex thinks like this – especially as they're both in bands that could well headline the top festivals in a few years. The problem's not a lack of talent, more the traditional belief held by big promoters that a festival headliner has to tick a number of boxes in order to be considered worthy – mainly that they've released loads of albums and are household names. But booking the same acts year on year is a temporary fix that ignores the long-term problems. Cash-strapped consumers are looking for much more diversity in their festival experience, something that thriving smaller festivals, which champion a wider range of bands, really understand.

> *We need tunes to shout along to in 20 years*

It's great that festivals book acts like Pulp and the Stones so we can sing along to their massive hits. But we also need to invest in future headliners so we can create a new generation of acts with main stage-worthy tunes that we'll still be shouting along to in 20 years' time. It feels like this is starting to happen again this year, and I think it'll only get better. The Vaccines are an arena-filling band now, on course to have their name up in lights come 2014; the same goes for Vampire Weekend and The Maccabees. In the rock world, Bring Me The Horizon and Paramore would be a refreshing alternative; and you'd be a fool to bet against Lady Gaga, a stadium act but relative festival virgin, closing a few events in dramatic style next summer.

The future is bright, beyond 'Sex On Fire' and Britpop anthems. Sadly, we can't do anything about the pissing in bushes thing though. Sorry guys.

RICHARD JOHNSON, POONEH GHANA, DAN KENDALL

## NEWS OF THE WEIRD
### FROM THE NME NEWSROOM

**PAINT IT YELLOW**

Mick Jagger dined with deputy PM Nick Clegg before The Rolling Stones' recent Hyde Park concert. Funny, as last year, the frontman said he didn't want to be used as "political football" when he cancelled a tea party with David Cameron.

Jagger in his Lib Dem jumper

**BANG BANG**

Liam Gallagher has said that he would rather shoot himself in the balls than listen to advice from Robbie Williams. If only he knew that Robbie's advice was to never shoot yourself in the balls, eh?

**EXPLOSIVE GIG**

A Pink fan was arrested after tweeting that he had a bomb and was on his way to see the singer perform in Australia. Turned out he was just talking about her song 'Timebomb'.

**THANKS, BUT NO THANKS**

Drenge are "not totally overjoyed" about MP Tom Watson bigging them up in his recent resignation letter. Since when was being liked by politicians not cool? Coldplay and Mumford & Sons will be gutted.

Drenge: massive in Westminster

**SYNC-ING FEELING**

Morrissey has been handed £10,000 after Gordon Ramsay used a Smiths song on TV without permission. Moz promptly donated the money to PETA's campaign against foie gras.

NME SHOWCASES brought to you by H&M LOVES MUSIC

# ELVIS HAS LEFT THE... SHOP?

*Tribes, Carl Barât and Sky Ferreira have proved that playing in H&M stores is properly rock'n'roll*

Not so long ago, playing live music in a clothes shop or department store was the business of struggling pop groups or boybands, trying to get a leg-up into public consciousness while unsuspecting shoppers who were only in the market for a new pair of jeans would have to endure a new single and two B-sides before escaping via the checkout. In short, it was immensely uncool. But it needn't have been. In the space of a few months, NME Showcases together with H&M Loves Music has demonstrated that, contrary to conventional opinion, gigs in shops can be as thrilling and raucous as the ones in the intimate surroundings of your local small venue or pub.

The three shows rocked out by Tribes, Carl Barât and, most recently, Sky Ferreira in the Manchester Market Street, Glasgow Buchanan Galleries and London Oxford Street branches of H&M are proof positive that when the right artist takes to the stage, it needn't matter

Dirty Pretty Thing
Anthony Rossomando

that they're surrounded by clothes rails and bargain buckets. Together with their hardcore fans, the three acts successfully tore through some of the UK's biggest shopping landmarks, bringing belting setlists and – in the case of former Libertines man Carl's rollicking performance – crowdsurfing to the nation's shop floors.

These gigs meant everything to the fans in attendance, and for those at Carl and Sky's gigs, there was the opportunity to hear never-before-played tracks in a really personal setting. It was pretty novel for the bands too. "I've never played in a store so I don't know what to expect," said 21-year-old Los Angelean Sky, ahead of a show during which she played mega hit 'Everything Is Embarrassing' and a selection of tracks from her two EPs. "I might have lasers... we'll see."

> *"It's intrinsically linked. Fashion has followed music"*
> CARL BARAT

Carl, on the other hand, brought the house down with Libs and Dirty Pretty Things classics and tracks from his new solo record. "It's pretty unusual but I guess it's becoming intrinsically linked. Fashion has followed music," he commented after the gig. "I kinda forgot I was in a clothing shop, to be

Sky Ferreira plays London's H&M Oxford Circus

Tribes gather at H&M Manchester Market Street

Carl Barât at H&M Glasgow Buchanan Galleries

honest... apart from when Anthony [Rossomando, guitarist] came on wearing a dress."

Tribes didn't go as far as to try on the ladies' threads, but their experience at the Manchester flagship store was akin to their own private album launch party for second record 'Wish To Scream'. "It kicked off!" they said, about the first of the three shows way back in April, where fans were queuing around the block just to get a look-in.

Perhaps it's not so surprising that these gigs have been such a roaring success. Music and fashion make a beautiful marriage. One that will hopefully last for many years to come...

## HEY, I'VE GOT THIS GREAT IDEA...

*Why stick to traditional venues? This lot took a fresh approach to gigging*

### SIGUR RÓS... In a fish factory

Trying to make sense of Sigur Rós is pretty tough at the best of times, but the Icelandic band really outdid themselves when they played an abandoned fish factory in 2007. It's unlikely anybody has played there since.

### 30 SECONDS TO MARS... On a roof

Not content with sending a copy of their new record into outer space, back in June, Jared Leto's stadium-rock outfit elevated themselves to the top of the O2 Arena in Greenwich. Dizzying.

### KASABIAN... On a plane

In 2011, Tom and Serge treated 200 fans to a booming psych freakout inside a disused Boeing 747 in their home county of Leicestershire. Seatbelts were advised at all times.

Tom Meighan of Kasabian: cleared for take-off

## NME SHOWCASES *brought to you by* H&M LOVES MUSIC

*Recapping the bands who played H&M stores this year*

### TRIBES

Manchester, April 18

**Tribes brought their new album 'Wish To Scream' to the northwest. "Today a shop, tomorrow a Mexican burial ground. The day after that, the moon. Ideally with Led Zeppelin," said singer Johnny Lloyd.**

### CARL BARAT

Glasgow, May 9

**Joined by former Dirty Pretty Things guitarist Anthony Rossomando and ex-Libertines drummer Gary Powell, Carl Barât treated the Glasgow audience to a career-spanning set. "It had an atmosphere for sure, it had a vibe," Barât enthused.**

### SKY FERREIRA

London, June 26

**Sky performed songs including 'You're Not The One' inside converted fitting rooms in London's Oxford Circus store. "This is pretty far out," she announced before closing the set with 'Everything Is Embarrassing'.**

# Pieces Of Me
# HARRY KOISSER PEACE

*The frontman on his dad's band, having Gilmore Girls marathons while unemployed, and listening to James Brown's 'Sex Machine' when he was far too young*

## *My first album*
**JAMES BROWN – 'SEX MACHINE'**

"I didn't buy it, but I had James Brown's 'Sex Machine' when I was very young. I remember stepping on the case and breaking it so we had to get another one, which was a yellow jewel case. And dancing, obviously. I was worryingly young for that record, probably four or five. I had no idea what it was about!"

## *My first gig*
**BLIND LEMON**

"My first gig was probably one of my dad's band's gigs. They're a rhythm'n'blues covers band called Blind Lemon and they've been around for longer than I've been alive. I used to go and see them a lot when I was really young. They're literally the best band ever. Their thing is that they pay tribute to no-one, they just do a variety of feelgood R&B songs with a rock edge."

## *The first song I fell in love with*
**QUEEN – 'BOHEMIAN RHAPSODY'**

"That's the first song I remember listening to on repeat – I'd listen to it on headphones when I went to bed. I was obsessed with it. It must have been my mum who made me discover it, she's a Queen fan. It's quite a theatrical song, isn't it? I'd never heard anything like it before. It's long and unusual-sounding and stimulating."

## *My favourite lyrics*
**PARLIAMENT – 'DOCTOR FUNKENSTEIN'**

"It goes, *'Microbiologically speaking/When I start churnin', burnin' and turnin'/I'll make your atoms move so fast/Expanding your molecules/Causing a friction fire/Burnin' you on your neutron/Causin' you to scream/Hit me in the proton baby!'*. It doesn't really get much better than that, does it?"

## *Right now I love*
**THE STRYPES**

"I went to see them the other day and was just, like, 'Wow'. I really liked it 'cos it was so fast – plus, they're adorable. Uncle Strype [one of their dads] was upstairs and he was an absolute legend. They only do covers, but I think because my dad was in a covers band they struck something with me. No-one I was with liked them, but they really reminded me of my dad's band."

## *My favourite possession*
**MY SOUL**

"Without my soul, where would I be? Know what I mean? The important stuff – that's what I value. What your mama and your papa gave ya."

## *My favourite film*
**THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING**

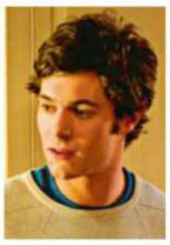
"It's the beginning that I love. You can shout at the screen and be like, 'No! Just don't bother. Don't leave the hobbits on Weathertop!' That sort of thing. The whole thing starts so innocently and you know it's gonna get dark as the film goes on, but it's such a good beginning. I was on the edge of my seat all the way through, and when they were skipping around in the Shire, I thought, 'This is amazing.'"

## *My favourite TV show*
**GILMORE GIRLS**

"During my time unemployed it was on E4 every few hours, so I'd watch an episode three or four times a day, every day. *Gilmore Girls* is a heartwarming story about a single mother raising her daughter. She had her when she was 16, so they're best friends as well as mother and daughter. It's a coming-of-age drama; a light-hearted comedy thing about small-town life, boys – all the big things, really. It's got a great emotional content. It's just amazing. It reminds me of a better time."

## *My style icon*
**SETH COHEN**

"My style icon has to be Seth Cohen from *The OC*. He's alternative, but always well dressed. He's sensitive, but a bit of a dude. It's everything. He's just got the style. He's got that devil-may-care look. He's not very flamboyant, but he's just the first person I could think of to be honest."



Clockwise from main: Harry Peace; his favourite new band, The Strypes; a still from Queen's 'Bohemian Rhapsody' video; Sam and Frodo in *The Lord Of The Rings*; the sleeve for Parliament's 'The Clones Of Doctor Funkenstein'; Adam Brody as Seth Cohen in *The OC* – Harry's style icon; James Brown's 'Sex Machine'

ROGER SARGENT, ED MILES

# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

*Edited by Matt Wilkinson*

MATT SALACUSE

ABOUT TO BREAK

## SPEEDY ORTIZ

*Massachusetts four-piece exorcise their demons while outsmarting the cops*

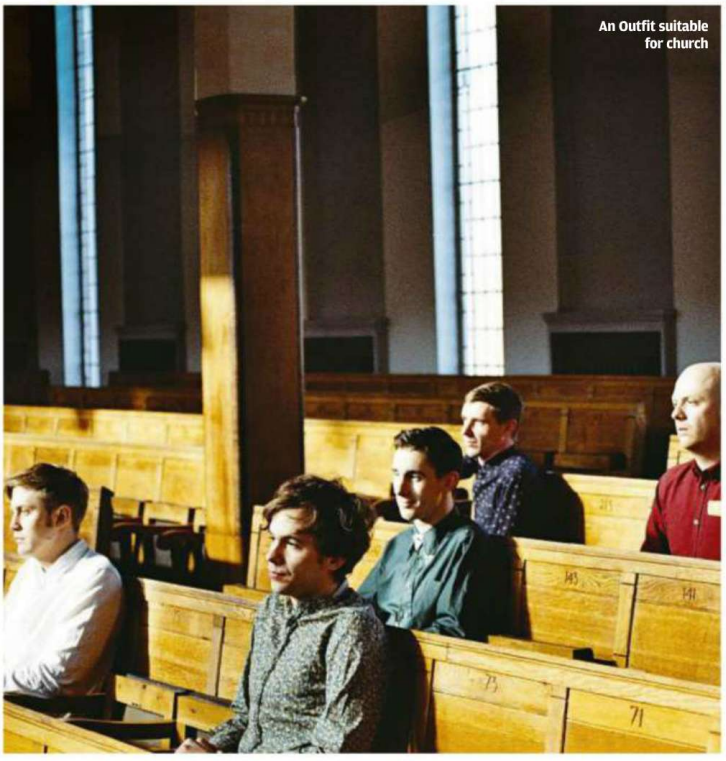
By the time Sadie Dupuis asks, "*If I'm despondent, who's at fault?*" on the final song from Speedy Ortiz's brilliantly brutal debut album, 'Major Arcana', there's no doubt that it's anything but rhetorical. She's spent the nine previous songs doling out hysterical Malkmus-worthy cusses to those who called her a witch, left her for dead and picked on her as a kid until she was sick with self-loathing. What's miraculous, though, is that 'Major Arcana' doesn't sound at all self-pitying: its torrid Slint-meets-Pavement rattle bolsters Sadie's relished words so that yelling along is an exercise in gleefully exorcising your own demons. If you haven't got a binder and some Tipp-Ex to hand, it's the kind of record that'll make you want to buy some, so you can profess yourself a "*criminally twisted puny little villain*" in a snarled scrawl.

The Boston band (named after a character in cult graphic novel *Love And Rockets*) got its legs when Dupuis broke up her old group, Quilty, live onstage in late 2011. "This band is fucking done! Whoever wants to start a new band with me, talk to me later!" she declared. "I'm not *typically* that obnoxious," she says with mock regret, through a Google Hangout window into her home. Mike Falcone, drummer with fellow north-easterners Ovlov, was in the crowd that night in 2011, and took Dupuis up on her offer. They were joined by Darl Ferm (bass) and Graph's Matt Robidoux (guitar), and followed the release of their single 'Taylor Swift' (key lyric: "*I got too many boyfriends to see you tonight*") with some hard touring around Massachusetts.

"The scene for house shows in Boston *was* really good and supportive," says Sadie. Then cops started posing as punk fans online to rumble basement gigs. "Every house that was an established venue – even Gay Gardens, which might have been a show house in the 1980s – got shut down," she laments. But the scene is self-sufficient and practical, more than adept at outsmarting the local feds. Although she's slightly hungover and prone to self-deprecation today, there's a strain of bravado in 'Major Arcana' that you wouldn't be wise to mess with. "*I'm getting my dick sucked on the regular*", she taunts on 'Fun'. The police can join the queue. ***Laura Snapes***

### NEED TO KNOW

**BASED:** Boston, MA
**FOR FANS OF:** At The Drive-In, Helium
**BUY IT NOW:** Debut album 'Major Arcana' is out now on Carpark
**SEE THEM LIVE:** Not until early 2014, alas – although Mike's excited as it'll be his first ever time out of North America
**ON *NME.COM*:** Hear an exclusive mixtape from the band
**BELIEVE IT OR NOT:** Sadie occasionally plays with an all-female Pavement covers band called – are you ready for this? – Babement


An Outfit suitable for church

# OUTFIT'S STRANGE FASHIONING

*Snooker balls, DVD players and mattresses all went into the making of the Liverpudlians' debut*

RADAR NEWS

Their single 'Two Islands' was one of the best of 2011. And now, hotly tipped Liverpool act Outfit have finally revealed the story behind debut album 'Performance', due out on Double Denim Records on August 12.

Speaking to *Radar* about the long-awaited record, vocalist and keyboardist Tom Gorton admits that the pressure of having so much hype early on did take its toll on the five-piece.

"We could have done it when 'Two Islands' came out but it wouldn't have been right," he says. "We needed a gestation period to put out something that we believed in. We're not like Oasis, who could go into a studio and do it in two weeks and just bash it out. It's all very considered."

Clearly not, then, fans of a churn-it-out, talk-it-up, Gallagher-style working method, these detail-loving perfectionists actually ended up taking heaps of influences from the home studio where they recorded 'Performance'. Called The Lodge, it's described by Tom as being "a big block of flats our landlord built in the '80s". The singer adds that the sprawling, squat-like premises brought a suitably weird vibe to the sessions that shaped their developing sound. "It's got an odd and beautiful brutalist tower at the centre. We nailed mattresses onto the windows and built the studio in the dining room. There's the sound of a snooker ball [from the house's table] being hit on a track named 'The Great Outdoors' and then there's the DVD player closing on 'House On Fire'. We've even used our own footsteps on there to replace some of the standard drum sounds."

The singer adds that recording wasn't all plain sailing. "We felt pressure! I mean, we made an album over winter in the north of England. It was cold! There were moments where I thought, 'What the fuck are we doing?'"

Asked if his band's sound has changed after working for so long on the songs on 'Performance', Tom remains cautious. "Our early stuff was melancholic, but this has more shades to it. We wrote the album between the ages of 24 and 26; there's a lot of insecurity, as well as that feeling of youth and possibility..."

***Siân Rowe***

## BAND CRUSH

***Darren Weiss from Papa on his favourite new act***

"Grand Rapids are from New York City and we used to play with them all the time when we lived in Manhattan. They have a really natural style but with smart, witty and honest lyrics. They are a true New York rock'n'roll gem."

# The Buzz

*The rundown of the music and scenes breaking forth from the underground this week*

## 1 HOCKEYSMITH'S 'LET'S BANG'

We've heard excitable whispers about Hockeysmith for the best part of a year, but it's only now that the duo – two sisters from the southwest – have gone public. Teaser track 'Now I Want To' turned heads when it went online a couple of weeks ago, and their brilliant debut single 'Let's Bang' is poised to drop any day. Sounding like a more leftfield Warpaint, the track has hints of Cocteau Twins and Deerhunter, and is easily one of the best things *Radar* has heard all year. A whole host of labels are sniffing around them, although at the time of writing they remain unsigned. In fact, the last we heard was that they'd moved into a caravan in Falmouth, Cornwall, where they plan to stay for the foreseeable. The mystery deepens.

## 2 BROTHERS

More siblings: this time two sets of, er, brothers from Cardiff, whose SoundCloud tracks have got people excited. 'Gun Runner' rollicks along with the kind of Bolan strut Kevin Parker would sell his mother for, while 'Tiger' and 'My Attention' bring to mind mid-'60s Who.

## 3 TEENAGE MOTHERS

Like The Horrors back when they cared more about eyeliner than My Bloody Valentine, Washington DC's Teenage Mothers do garage rock with a gothic flick. These junior Cramps say their job is to "kick against the pricks" – they've already been kicked off an M83 tour for inhaling nitrous oxide onstage. Check out their EP on Heart Throb now.

## 4 VAADAT CHARIGIM

Tel Aviv's Vaadat Charigim are, we hear, an "untypically Israeli band". Too right – for starters they've got the *always* dependable Burger Records releasing their debut, 'The World Is Well Lost'. It's great, layers and layers of Mascis-y guitars doing the dirty work over otherworldly vocals. Hebrew shoegaze never sounded so enticing...

## 5 POST LOUIS

Until recently only a few people knew of their existence, but now everyone's latching on to this London duo's tender, downtime Cat Power vibes. Stephanie (vocals) and Robbie from Cajun Dance Party (guitar), bring their silky, furrowed hum to the capital's live circuit this month.

WORDS: MATT WILKINSON, DAVID RENSHAW, HUW OLIVER PHOTOS: DAN KENDALL, ANDREW ELLIS, ALMA HASER, GONI RISKIN

RADAR REVIEW

# TRAVIS BRETZER

**MAKING LOVE** MEXICAN SUMMER

*'Awkward Travis' serves up five tracks of wonky guitar pop*

A quick search for Travis Bretzer online could leave you worrying that he's some sort of Canadian answer to Radio 1 douche Comedy Dave. Also known as Awkward Travis, Bretzer has a sideline as a radio host on Edmonton, Alberta's Sonic 102.9FM, popping up as a regular guest on various other shows whenever he's needed – whether it's to interview Carly Rae Jepsen or write a cheesy jingle for an ad. However, one listen to Bretzer's 'Making Love' EP should assure anyone still traumatised by early mornings with Chris Moyles that there's far more to Bretzer than being a gobshite's goofy sidekick. Like his fellow Canadians Alex Calder and Mac DeMarco (also from Edmonton), Bretzer trades in a particular kind of distinctive, wonky guitar pop that feels ramshackle but is also charming, subtly well-crafted and memorable. Opening track 'Billy And I' chronicles the brotherly relationship between two pals, while guitars reminiscent of Mexican Summer alumnus Kurt Vile flicker prettily in the background. Elsewhere, 'Hurts So Bad' has a playful and idiosyncratic vibe, reminiscent of Orange Juice or some of Real Estate's more pop-orientated material.

While 'He's A Gun' may sound eerily like Spencer Davis Group's 'Keep On Running', the majority of 'Making Love' feels original and fresh, and seems effortlessly laid-back. Though Bretzer's lyrics can err on the side of slacker cliché ("*This is my youth, I feel so elderly*", he sings on 'Trying To Learn', while 'Billy And I' is all "*sweet summer air, coming through my window*"), the song structures and melodies used throughout hint at a future based on greater things than filling a basement with weed smoke and skateboarding back to your mum's house, a limited aspiration so many lo-fi singer-songwriters appear to be hamstrung by. Local radio's loss would be well and truly the music world's gain. ***David Renshaw***

**8**

**BEST TRACKS: 'Billy And I', 'Hurts So Bad'**

## 5 To See

*This week's unmissable new music shows*

**TORRES**
The Castle, Manchester July 17

**NO CEREMONY**
Trinity Centre Hall, London, July 18

**TALL SHIPS**
Boileroom, Guildford, July 19

**TAFFY**
King Tut's Wah Wah Hut, Glasgow, July 20

**THE AMAZING SNAKEHEADS**
Dalston Victoria, London, July 23

Canada's Travis Bretzer greets his new British fans

INDIA WHILEY-MORTON, DAN DENNISON

Bloody Knees' Bradley Griffiths aboard a floating pub in London

# BLOODY KNEES

**TAMESIS DOCK, LONDON** THURSDAY, JULY 4

RADAR LIVE

Cambridge's Bloody Knees are playing skate punk on the lower deck of a tug-boat-turned-pub moored in the shadow of Westminster. On board there's a mixture of young fans and gossiping civil servants. "I don't need to introduce us 'cos I can see a lot of faces from Cambridge," announces singer and guitarist Bradley Griffiths. "But since we're all friends, why doesn't everyone get down the front and have a little mosh before we all get too old?"

It's a good idea at this point to completely rid yourself of everything you know about Blink-182, and think of this kind of music as it was intended at its birth in west-coast America two decades ago. No fart gags. No skits about fucking your friend's "mom". No nihilism, no politics (leave that to hardcore, thanks), just riffs, melody and speed. The continued appeal of those ideals is as easy to explain now as it was back then, and tonight Bloody Knees demonstrate why it can still work. Energised by this month's release of their self-titled debut EP, they launch into a set that's faster, harder and dirtier than their recordings. Griffiths' vocals are buried in a pit of distortion. The rhythm section play like they're punching someone in the face. Opener 'Ghosts' – a narrative about stalking someone from beyond the grave – sounds like Dwarves and Bad Religion. Lyrics such as "*I've got to get away*" and "*I feel dead*" imply the confusion of adolescence and an obsession with death that may be inspired by Griffiths' job cleaning hospitals. But it's with mid-set anthem '100 Days', an ode to teenage boredom, that Bloody Knees hit home. Across the water is Millbank Tower, Conservative Party HQ – the place where the 2010 student riots began. As Bloody Knees finish and Fourth Of July fireworks explode, you can't help but feel a sense of triumphant defiance coming from the band. Slackers or not, they're here to tell their tale. ***Huw Nesbitt***

> ***No nihilism, no politics, just riffs, melody and speed***

# CHAMPAGNE SUPERHOVA

As the world chews over 'Magna Carta Holy Grail', Mark Beaumont talks to the people close to the record and looks at Shawn Carter, entrepreneur and superstar. With power comes responsibility – does Jay-Z step up to the plate?

"The dude is actually a superhero," says Jeymes Samuel, recent collaborator in the global domination masterplan that is Jay-Z. "He's a superman. I realised, with Jay-Z, there's no point in analysing it. It's the same as analysing Superman. How are those hot things coming from his eyes?"

Jeymes is talking about the 43-year-old Shawn Corey Carter's physical party stamina. In September 2012, Jay held a fundraiser for Barack Obama at his NYC 40/40 sports club during the President's latest campaign, raising $4 million from only 40 guests and drinking until 4am, only to email Jeymes and Baz Luhrmann at 6.30am suggesting a meeting that day at 1pm to talk over their work on the soundtrack to *The Great Gatsby*. "I was late for that meeting because I overslept," Jeymes recalls. "I didn't think that Jay-Z would be on time. But he was there before me."

You'd be forgiven for thinking that Jay-Z is indeed possessed of superhuman powers. His surprise 12th album 'Magna Carta Holy Grail' has dropped like a meteorite onto 2013 and is already the biggest rap event of the year – despite the keenest musical astronomers having failed to spot the arrival of the long-awaited follow-up to 2009's 'The Blueprint 3' until it crashed through the observatory roof.

He sells a million copies of his album before it's even released. He leaps arduous promotional campaigns in a single bound. He smashes glass ceilings for black businessmen and boundaries in top-end festival appearances with a flick of the cheque-signing wrist. He writes rhymes faster than a speeding bullet and more expensive than a locomotive. Jay-Z is a cultural phenomenon who continues to change both music and the business that revolves around it. He seems iron-clad, impossibly powerful, able to bend popular culture to his will and whim. And he can drink 'til four and still be on a Skype conference at dawn. He's inhuman.

True, not all of his blue-sky innovations seem entirely for the good of music. Until *Billboard* deemed the sales illegitimate in chart terms, his deal with Samsung – the company bought one million copies of 'Magna Carta...' pre-release to give away free to their Galaxy users – smacked of a flagrant attempt to broker a Number One album before a single cash register had pinged. Similarly, the rush-release tactic, as with Radiohead's 'The King Of Limbs' in 2011, looked like a big star trying to skip past the need for reviews of his new album, selling it on his name alone before word got around about whether it could reach the heights of his 1996 debut 'Reasonable Doubt', or the lows of his 2004 R Kelly collaboration 'Unfinished Business'. "*Fuck it, I want a trillion*", Jay-Z raps in 'Picasso Baby', and the high-level wheeler-dealing around the release of 'Magna Carta...' certainly makes the record seem more about restructuring and profit-maxing than advancing rap. Indeed, it played into the hands of those who felt Jay's records have been mere fluff since his 'retirement' after the masterful 'Black Album' in 2003 – profile-raising afterthoughts around which Jay could weave his entrepreneurial empire and expand his brand, launching sneaker deal after real estate consortium after massive mobile phone tie-in, making an art form of the shameless sell-out.

"We can make records in our sleep," Jay told the *Wall Street Journal* in 2010, and old-school fans feel he is; that the 'Magna Carta...' project is far more about finding new ways to make money than new things to do with music.

"The internet is like the Wild Wild West," Jay explained in the advert screened during the NBA finals in June to announce the album's release. "We need to write the new rules. The album is about this duality, of how do you navigate your way through this whole thing, through success and through failures, and remain yourself?"

Whatever you think of his navigational skills, you can't deny Jay-Z has steered some tricky mainstream manouevres to massive success of late, with 'Magna Carta Holy Grail' the cherry on a huge crossover cake; his appearances at Glastonbury in 2008 and the 2012 Hackney Weekend shot rap into a new realm of commercial and cultural acceptance, finally on a level with big-time rock. "I think it was a game-changing moment," says Hackney Weekend organiser and head of Radio 1, George Ergatoudis. "It's an acceptance that there's a level of new eclecticism in the UK, especially in younger audiences."

"That is just what happens," Jay-Z told *NME* in 2009, referring to his Glasto headlining slot, "that old line of the fence. But on the other side people were like, 'Yes, come over, this is how we listen to music, we like hip-hop, we like all kinds of music'."

Then there are the hugely expensive, globe-trotting recording sessions for his 2011 Kanye collaboration 'Watch The Throne', pieced together in five-star hotel suites in the world's most exotic, Keef-in-a-leopardskin-loincloth sort of locales, pitching rap on a level of excess to match the wildest Led Zep extravagances. The album was a pan-cultural smash adored by indie kid and rap diehard alike, and the subsequent tour was arguably the most impressive hip-hop show ever staged, equalling rock in spectacle as well as popularity. He's ▶

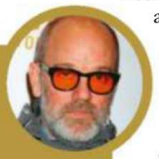
**"WE NEED TO WRITE THE NEW RULES"**
**JAY-Z**

## JAY-Z: the inspirational business mogul

Not content with being rap's biggest superstar, Jay-Z has created an empire in his own image. British star **Tinie Tempah** cites him as a real motivator

**"JAY-Z MADE the notion of being a business mogul realistic to people like myself. I love the fact that just when you think he's done the biggest business venture of his career, he always pulls another one out of the bag and does something amazing. His label Roc Nation has positioned itself to the point where it's basically as powerful as any record label in the world right now. And then going from there to owning his own arena, his own basketball team, his own sports agency so he can sign his own basketball players... his business acumen is just incredible. For someone who's come from where I've come from, it's really inspiring to see someone I can relate to doing incredible things on a global level. There are no limitations. Now, as a musician, I am able to do other things, like start a record label or a fashion line, and that taboo of 'stick to what you know' doesn't exist any more. If you want to go off and do new stuff on the side, Jay-Z is one of the people who has made that something normal and respectable."**

## JAY-Z: the crossover king



On 'Magna Carta...', Jay samples Nirvana lyrics and the work of REM's **Michael Stipe**

**"I'VE KNOWN Jay for a long time, he's super-cool, super-grounded, super-smart and super-talented. I've always had the deepest respect for him, and his music and choices. We're thrilled [for our lyrics] to be included, it's a really great honour."**

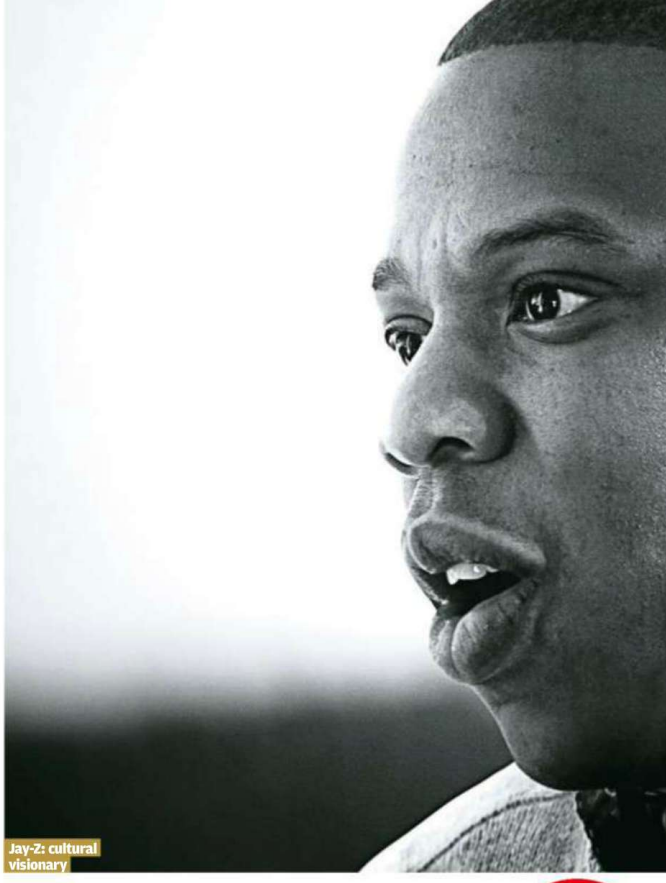
Parka life: onstage at the Hackney Weekend, 2012

JEROME BONNET/CORBIS, SCOPE, WIREIMAGE, FILMMAGIC, EXPRESS PICTURES, ASH MILLS, TOM OXLEY, XPOSURE, REX, RICHARD JOHNSON, JOEY MALONEY, ANDREW WHITTON

become an ambassador for musical broad-mindedness, his hands-across-the-ocean approach to rock – having declared himself a fan of Grizzly Bear and previously worked with Chris Martin, Luke Steele, Linkin Park and (ahem) Lenny Kravitz – now stretching to include lyrics by Nirvana and REM on the new album. And the feeling is mutual: Michael Stipe is delighted with the inclusion of lines from 'Losing My Religion' in 'Heaven'; Jack White has even been recruited to put together a limited-edition vinyl release of the album on his label, Third Man Records. The vinyl exclusive bonus track 'Open Letter' will be available "in a letter", Jay explained during an interview on the Hot 97 radio station. "You can play the letter, it's amazing – you open the letter and you can actually play the card."

Jay-Z and Beyoncé with Barack Obama at the 40/40 Club, NY, September 2012

At the premiere of *The Great Gatsby* in NY, May 2013



Jay-Z: cultural visionary

Having become the ultimate millionaire everyman and the cuddly face of enemy-slaughtering, crack-baking hustler rap, on 'Magna Carta...' Jay-Z's crossover cultural ingratiation is taken to a new level as he becomes increasingly responsible and reflective and plays the doting father to Blue Ivy. Setting out to reverse the pattern of his projects childhood, where many ghetto dads on the edge would simply up and leave, he struggles with the stresses of fatherhood on the trip-hoppy 'Jay-Z Blue' – even on a budget that could privately school Nicaragua – and opens 'La Familia' with the words "*family first, honour, integrity*", despite that track referring as much to his brothers in crime as his flesh and blood.

His pivotal social standing in US pop culture is reinforced too. The first material leaked from the album in April, the aforementioned 'Open Letter', was a bite-back at US critics of his wedding anniversary trip to Cuba, pointing out the hypocrisy of a nation that condemns him for holidaying in one 'banned' communist country while simultaneously trading goods extensively with China. By standing up so loudly for family values and individual freedoms, while simultaneously collecting 'cheese', like a hip-hop Alex James, Jay-Z isn't just the ghetto kid who inspired a generation by hustling, dodging and fighting his way to the American Dream to shout it from the roof of the Empire State any more; now he's the aspirational family man wielding the voice of the people.

## JAY-Z: the festival revolutionary

**George Ergatoudis**, head of Radio 1, booked Jiggaman for Hackney Weekend in 2012...

**"THERE WAS no question he was going to be top of our list of possible headliners. Jay-Z's management were into the fact it was about giving back to the community locally and tickets were free. They decided it was the right sort of thing for Jay to do – he selects things very carefully."**

## JAY-Z: the collaborator

**Jeymes Samuel** worked with Jay-Z on the soundtrack to The Great Gatsby – he sheds some light on what it's like to work with the big man

**"IT WAS amazing working with Jay-Z on a daily basis. The main thing that I learned from him and Baz Luhrmann is that you put all ego aside. So it wasn't like 'Jay-Z: Roc Nation artist' all over the place, or his music all over the place – it was what song was the best. All he cares about is the well-being of the project. He's really, really, really warm. When you don't know something about someone, and they're a huge star, you'd imagine them to be quite cold and standoffish. He's totally the opposite. He is one of the most giving human beings I know. The whole time I've known Jay-Z, I have never received an email from his personal assistant."**

## IN JAY-Z'S LIFETIME

"I see myself as so much more than a rapper. I'm the voice for a lot of people who don't have that microphone" – Jay-Z

"It was the worst retirement in history" – Jay-Z

**1996** After striking a distribution deal for his own Roc-A-Fella records, Jay-Z releases his debut album, 'Reasonable Doubt'

**1997** His second album, 'In My Lifetime, Vol 1', builds on his commercial success, but disappoints fans and critics with its glossier, more commercial sound

**1998** 'Hard Knock Life (Ghetto Anthem)' gives him his biggest hit to date, propelling 'Vol 2... Hard Knock Life' to massive success

**1999** Accused of stabbing record executive Lance Rivera. He pleads guilty to a misdemeanour charge and is sentenced to three years' probation

**2001** Jay-Z releases 'The Blueprint', his best-loved album to date. It also serves as an introduction to the production skills of one Mr Kanye Omari West

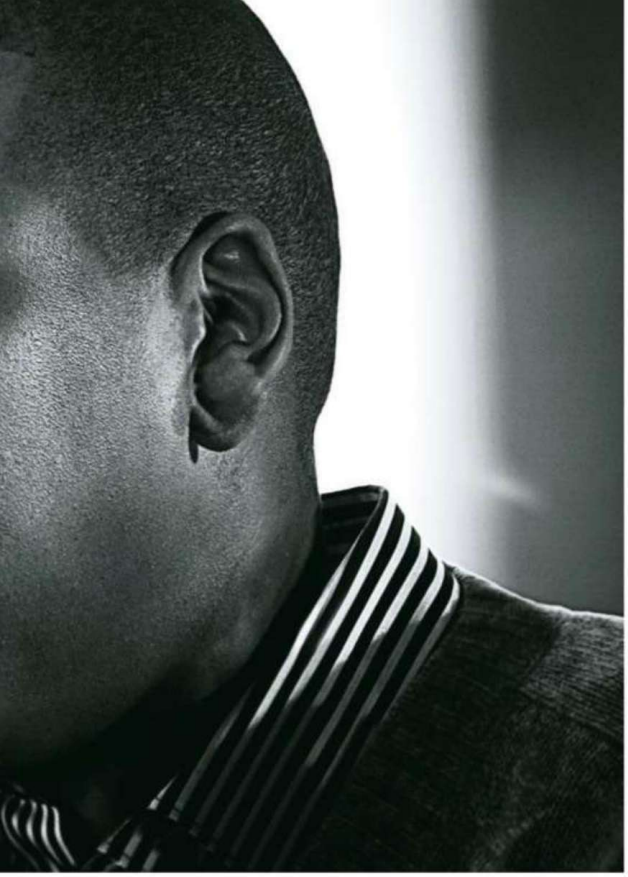
**2002** He and Beyoncé collaborate for the first time on "03 Bonnie & Clyde', the lead single from 'The Blueprint 2'. It sells 500,000 copies in the US alone

**2003** Retires from hip-hop to become president of Def Jam records

**2004** Releases two sub-par collaboration records, and is sued by R Kelly for $75m when their joint tour goes awry

**2006** He comes out of retirement with new album 'Kingdom Come'

**2007** Jay-Z sells his stake in the Rocawear clothing brand, for an eye-watering $204m



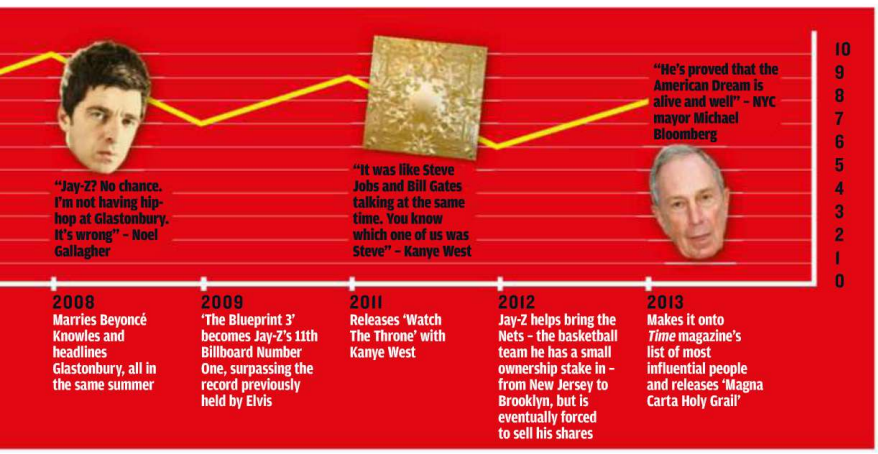
Oh, and what of the music itself? Thankfully, despite all of his sociocultural implications, Jay hasn't forgotten how he made his name: by knowing how to recruit, inspire and innovate. Just as the sessions for 'Watch The Throne' were an artistic open house – 'No Church In The Wild', for example, resulted from producer 88-Keys stopping by the NYC hotel where they were recording to say hi to Kanye and being asked if he had any beats on him – Jay-Z has continued his practice of recruiting new producing talent to keep his beats cutting-edge. Recording in NYC's Jungle City and Oven studios over the past year, 'Crown' features production work by the previously unknown 16-year-old WondaGurl (aka Canadian Ebony Oshunrinde), while the likes of Mike Will Made It, Hit-Boy and Boi-1da get their moment in Jay-Z's golden swivel-chair. When he's not mentoring the likes of Rita Ora, Jay's been scouring rap with the scrutiny of a basketball scout for backroom teams to help make 'Magna Carta...' youthful and inventive.

Jeymes Samuel knows what it's like to get a call that life-changing. Brought up on the Harrow Road in west London, he was the producer on Jay Electronica's debut album until Jay-E was signed to Jay-Z's Roc Nation company. Introduced by Skype call two years ago ("when me and Jay-Z Skyped," he recalls, "I had my musicians in the background – so they were playing live to Jay-Z. It was really funny when me and Jay-Z started talking about film and music and our relationship just blew up from there"), Jeymes found himself courted by the Carter administration, collaborating long-distance with Jay-Z on a Jay Electronica track called 'Breakfast At Tiffany's (Shiny Suit Theory)' and getting helicoptered into Glastonbury to watch Beyoncé. Soon after, they sat down with Baz Luhrmann to discuss Jeymes producing *The Great Gatsby* soundtrack, mashing rap and Jay-Z tunes into jazz-era

He also has the ear of the President. "I've spoken to him on the phone and had texts from Obama," Jay told Hot 97, "that's happened and it's amazing. He's a regular guy as well; he's very into sports, so a lot of his analogies end up in sport. When he was getting elected the second time, he was like, 'Fourth quarter, just give me the ball.' I said, 'Word.'"

"I pretty much try to maintain a sense of self," Jay has previously told *NME*. "Like, I don't ever want to get separated from real things – you know, you just become a prisoner of your own fame. People feel like they know me when they meet me, which is the best feeling."

**"HE DOES THINGS IN NEW WAYS, OPENS OUR MINDS"**
**JEYMES SAMUEL**




## JAY-Z: the survivor

How can one man rule the game for so long? Grime veteran **Wiley** has some ideas on what gives Jay-Z his staying power

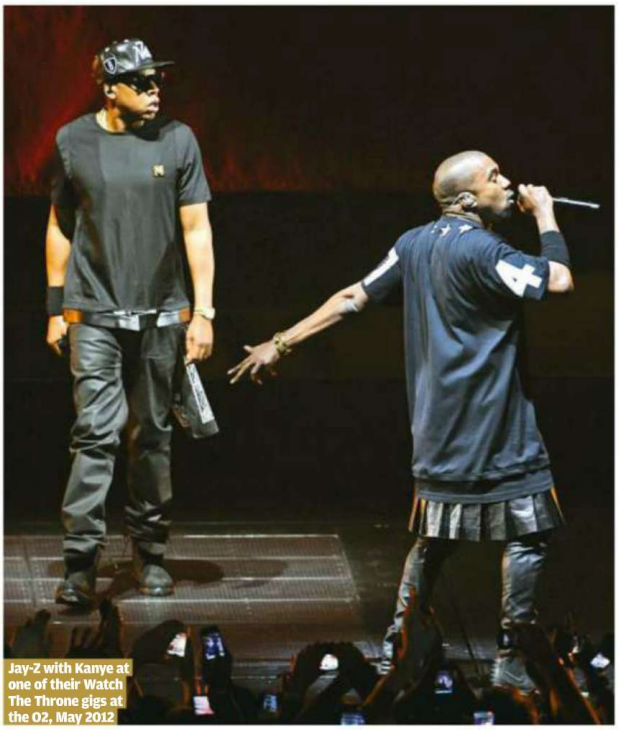
**"MY FAVOURITE thing about him is his ability to stay at the top so long. He's from the days of Biggie and Tupac. He's one of the last legends. Before 'Watch The Throne' and 'Magna Carta...', though, my perception might have been different. It teaches you to have an open mind. That he can do that at his age, it's impressive. You couldn't do that in England, when you get to a certain age. Radio 1 wouldn't play Wiley or Skepta at 43. When you're a 40-year-old rapper in England you could not possibly be in fashion. Jay-Z is a hard worker. And he knows the difference between what's bad and what's good. If bad things happen, he works even harder. He's learned more than everyone and he knows what's right. His word is stronger because he's got the experience."**

## CARTER VS CARTA

NME interviews the Dean of Salisbury Cathedral, June Osborne, who agreed to display a copy of Jay-Z's album alongside the actual Magna Carta...

**Have you listened to Jay-Z much?**
"I wouldn't claim hip-hop is my everyday choice, but I've certainly listened."
**Are you a fan of his music?**
"He's an incredibly powerful narrator. The energy and connection is amazing, and his story must inspire millions."
**Do you have any problems with any of his lyrics or lifestyle?**
"His music comes out of a context. From what he's said, his life has changed. Like all of us, his attitudes, for instance to women, have been challenged by his important relationships. His engagement with the way the world is will make sense to a lot of young people."
**Did the church have any problems with the sleeve going on display?**
"We're just delighted that Jay-Z wants to associate himself with the global icon of social justice and the rule of law. His music is about the flourishing of human life and that's our message too."
**Is it true he's playing a gig for your family?!**
"I hope so! That would make my children's year – and mine too!"
**Did you consider whether Jay-Z is religious or not?**
"It's not the first question I asked. I suspect he has some profound human and spiritual instincts and things like becoming a parent always heighten those."
**How much are Jay-Z's label paying to display the artwork?**
"Nothing."

99 problems, but the church ain't one



Jay-Z with Kanye at one of their Watch The Throne gigs at the O2, May 2012

razzle-dazzle, with Jay as executive producer.

"He is a true artist," Jeymes says. "It still astounds me that no MC has more lines in his head than him, ready to go. It's like a brain exercise. The guy writes non-stop! He has rhymes and rhymes for days! He constantly writes and that's such an inspiration. That much of a public figure, but still he devotes 100 per cent of his time to his craft. 'Heaven' with Justin Timberlake, the second verse of that song... I heard it months ago when he was recording it, because we were recording and mixing for *The Great Gatsby* at the same time – him and I would fight over the song because I wanted it. He was going to change the second verse – I mean, he'd change something and it's the most amazing verse you'd ever heard and he'd be like, 'No, I'm changing it.' That's how many rhymes he's got in store. We'd debate it – I'd be like, 'Please keep that song, please keep that verse!' He'd be like, 'OK, I'll keep that verse then.'"

**"I DON'T WANT TO GET SEPARATED FROM REALITY"**
**JAY-Z**

"The studio is a real collaborative thing," Jay told Hot 97. "When Nas went in there, and Pharrell, there was no ego involved, that was pretty much the vibe in the studio. We're right in the middle, Timb is tapping the drum machine, Swizz is tapping the drum machine and the whole thing is this freestyle session."

Jeymes is unequivocal on Jay-Z's current standing in music. "Jay-Z is by far the president of pop culture. He's the king of pop culture, he's got the most talked-about album in the whole world. His reach is beyond any other artist's. He's got a guy from Harrow Road to work with him. He thinks, 'Who is the best person for the job?' He doesn't care about what you've done before. He's more hungry than ever. With each album, I don't think it's about cementing his legacy, it's about pushing culture forward and opening his mind to different things. The whole world is talking about 'Magna Carta...', people who didn't even know what that was two weeks ago! He's doing things in new ways, opening our minds. It's those things that keep Jay hungry as an artist, keep him hungry as a visionary."

From the evidence of the new album's release, Jay-Z's vision of music's future is to get it sponsored up to its eyeballs, pre-sold and as multi-platformed as a *Super Mario* compendium. Though a somewhat galling and belittling precedent for big-money music, it's arguably an appropriately maximal, internet-era approach. Luckily his discount-nothing ethos extends to his sounds, leaving his future wide open, able to dip into any style and genre and work with acts as cheesy as Timberlake or as über-cool as Frank Ocean, to cash-in or cred-out as and when he fancies.

And in case we doubt his prophetic abilities, Jeymes has further proof of Jay-Z's telepathic powers. "He predicted the riots in London," he says, "a good six, seven weeks before it happened. He said to me, 'Jeymes, what do the youths do in London?' and I was like, 'How do you mean?' and he was like, 'Well, I see the same energy, the same angst, but I don't see them being heard. Something's gonna happen if the youths aren't heard. Just like in America, the youth needs to be heard.' The riots happened and he emailed me: 'Exactly what I was talking about.'"

Justin Timberlake and Jay-Z at the Grammys in LA, February, 2013

## JAY-Z: the mentor

Jay-Z, starmaker extraordinaire, spotted Roc Nation signing **Rita Ora**'s talent early on...

**"IT'S BEEN a crazy ride. Jay-Z is very involved. With the second album, he is always on top of what's going on, even though he's releasing his own album and touring all over the world. He's always on email! I was late in the studio by 10 minutes and I got an email checking up on me. There's a fine if I'm late in the studio. I set that standard myself, but now I'm regretting it. It's a small example of the way Jay is always on time and on point with his shit. He doesn't try and make you do anything you don't want to do – he doesn't *make* you be on time – but he makes you realise you're only affecting yourself. I honestly don't think he's human. It's so hard to find someone like that."**

## SIX OF THE BEST: JAY-Z'S FINEST ALBUMS

You build a reputation as huge as Jay-Z's with game-changing albums. Like these...

### REASONABLE DOUBT (1996)

**Jay-Z's debut album documented his life as a hustler (a theme he'd revisit, less successfully, on 2007's 'American Gangster') and established him as one of the most promising young rappers in the game. Some argue he's never made a better record than this one.**

### VOL 2... HARD KNOCK LIFE (1998)

**Jay's third album was the one that cemented his superstar status (with, of all things, an *Annie* sample) and also found him in thrilling, self-aggrandising King-of-New-York mode on the likes of 'Reservoir Dogs' and 'Nigga What, Nigga Who'.**

### VOL 3... LIFE AND TIMES OF S CARTER (1999)

**After breaking through, his follow-up was all about consolidation, balancing his street-king rep with his pop-star sales. Thankfully, he pulled it off: even the presence of Mariah Carey can't detract from it.**

### THE BLUEPRINT (2001)

**September 11, 2001 was a day that changed the face of history. For obvious reasons, that day overshadowed the release of 'The Blueprint'; a hugely important hip-hop milestone. If you only buy one Jay-Z record, make it this one, his masterpiece.**

### JAY-Z: UNPLUGGED (2001)

**A rare thing indeed: a live hip-hop album that's worth the bother. Backed by The Roots and featuring guest appearances from Pharrell and Mary J Blige, this is an essential companion piece to 'The Blueprint'.**

### THE BLACK ALBUM (2003)

**His subsequent un-retirement may have robbed this record of its emotional punch, but it's still among his very best. It's so good, in fact, that even mashing it up with 'The White Album' – as Danger Mouse did on 'The Grey Album' back in 2004 – can't improve it.**

# WORST. RETIREMENT. EVER.

Ten years ago, after the release of 'The Black Album', **Jay-Z** declared he was quitting music for good. Thank Christ he didn't follow that one through, says **Barry Nicolson**

'Never go back' is a maxim that often governs the thinking of artists, athletes, politicians and businessmen alike. The logic goes that you should never return to the scene of your greatest triumph because you'll never be able to better it, and generally speaking, it holds true more often than it doesn't. But there are always exceptions, outliers who not only succeed, but exceed themselves. Steve Jobs going back to Apple and revolutionising consumer electronics is one example. Jay-Z returning to hip-hop and remaking it in his own image is another.

Of course, it helps if you never really left in the first place. In the three years between 2003's 'The Black Album' and 2006's 'Kingdom Come' – while he was technically 'retired' – Hova released (and toured) a collaborative album with R Kelly, recorded an EP with Linkin Park and made a multitude of guest appearances on tracks by Young Jeezy, Pharrell, Mariah Carey and more. Not much golf was played, nor gardening done. He later described it as "the worst retirement in history".

Which is just as well, really, because the decision to do it was based on a gross miscalculation: that he'd achieved everything he possibly could in the rap game. Musically, that might have been true (the best of his post-retirement output has fallen under 'good' or 'nearly great') but as a businessman, a brand, an industry mogul and a cultural figure, Jay-Z has outdone himself over the last 10 years. In 2003, he bowed out as hip-hop's Michael Jordan, undisputed titan of a predominantly American phenomenon. In 2013, the global reach and respect he commands make him more like its Michael Jackson.

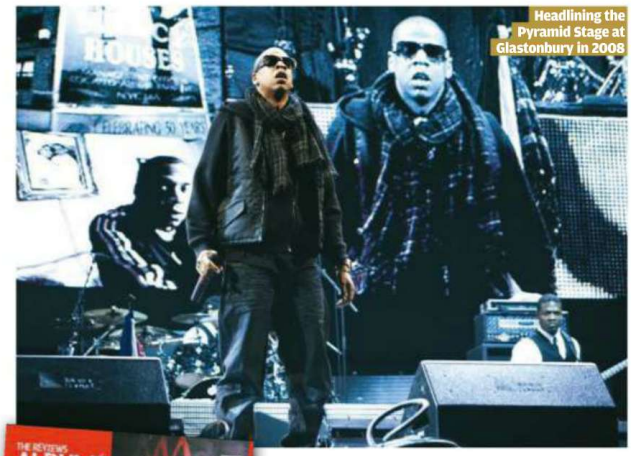
**HE'S OUTDONE HIMSELF OVER THE LAST 10 YEARS**

In and of itself, that's a hugely significant step, but how he got there is even more important. In the UK, we tend to think of Jay-Z's imperial phase as beginning with Glastonbury, and certainly, his 2008 headline set was a crucial part of extending his brand beyond America. That performance set a precedent for other black US hip-hop and R&B artists to shake up the entrenched indie-rock order of the European festival circuit. Thanks to him, Beyoncé can headline Glastonbury or Rihanna can do T In The Park, and no-one – not even Noel Gallagher – will bat an eyelid.

Even before that, however, Jay was leaving an indelible mark on music through his discoveries. Like any record executive, there were signings that didn't work, but the ones that did – Rihanna, J Cole, Kanye West – have gone on to dominate 21st-century pop music. Launching Kanye, in particular, would be achievement enough for most career execs; were it not for Jay-Z (and his Roc-A-Fella partner Damon Dash), West might still be languishing on the wrong side of the studio glass, polishing beats for lesser rappers. Instead, Roc-A-Fella released 'The College Dropout', and West quickly became the only viable challenger to Jay's hip-hop hegemony (though as rivalries go, their 2011 collaboration on 'Watch The Throne' suggests it's a pretty friendly one).

Meanwhile, as his cultural clout has grown, so has his resolve to do something with it. Jay-Z is far from the first rapper to speak out on social and political issues, but he's one of the few with the gravitas to turn words into action, and how he chooses to use that power over the next decade could be another, entirely separate legacy. His recent trip to Cuba, where his mere presence drew attention to America's outdated policies towards that country, could be a signpost as to where he's headed. And while he may count the President Of The United States as a close personal friend, he isn't afraid to call him out – as on new track 'Open Letter' – when he smells hypocrisy (try to imagine the brown-nosing Bono doing the same).

The Jay-Z of 2013 is popular music's biggest brand, hip-hop's ambassador at-large, a shrewd, keen-eyed tastemaker and a bona fide cultural icon. He's a business, man. And he's booming.



Headlining the Pyramid Stage at Glastonbury in 2008

*NME*'s review of 'The Black Album' back in 2003

## WATCH THE THRONE 2?

What does a man do after finding the '...Holy Grail'?

**VISIONARY HIP-HOP superhero or villainous industry mogul commodifying music more than ever? Whichever stance you take on Jay-Z in 2013, it's impossible to deny that 'Magna Carta...' shifts him into the epicentre of popular culture, directing the sound and sales practices of the future, evolving his blueprint for the pop star as brand and speaking directly to the White House for both the downtrodden ghetto masses and the socially mobile black professional. And with 400,000 copies shifted in week one, despite the Samsung deal and whispers already abounding about 'Watch The Throne 2', the world remains high on Jay-Z's American Dream. Keep watching the throne...**

## RUN THIS TOWN

Jay-Z's all-powerful influence has smoothed the ride for these guys...

### KANYE WEST

**At a time when West was struggling to make the transition from producer to rapper, Jay took a chance and released 'The College Dropout'. The rest, as they say, is history.**

### RIHANNA

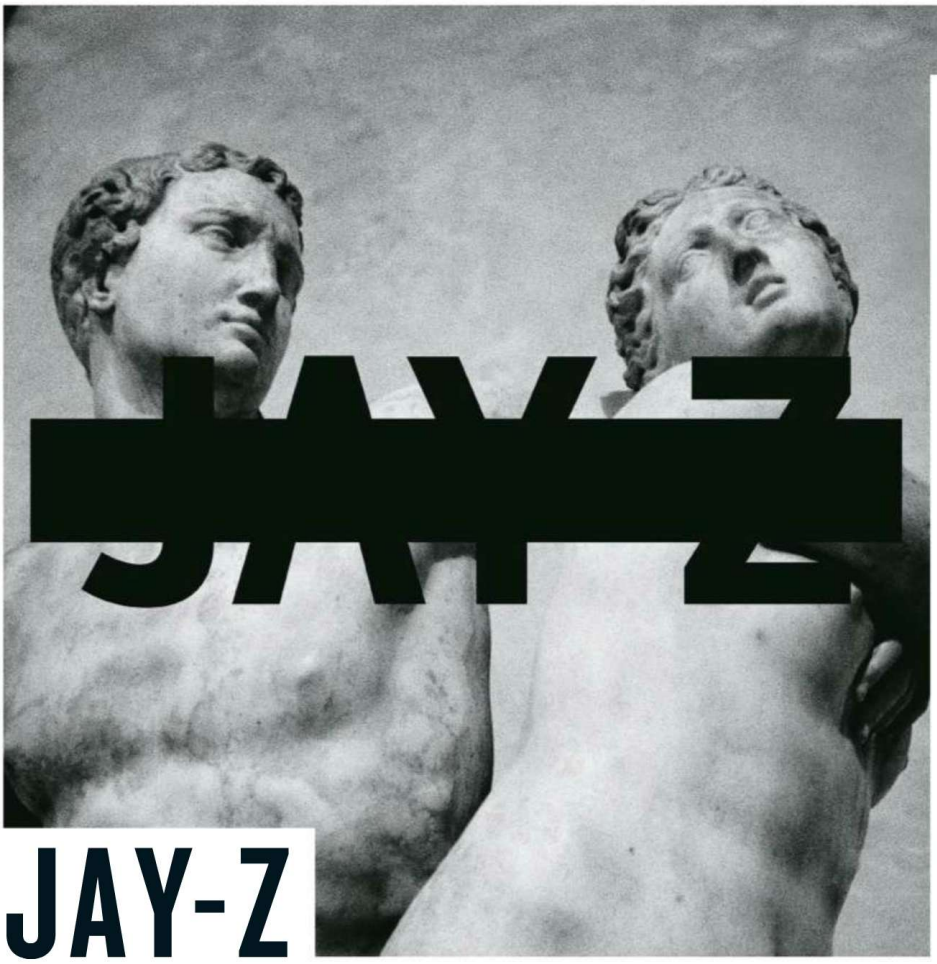
**On the same day the young Barbadian singer auditioned for Jay-Z (who was then president of Def Jam), he immediately signed her to a six-album deal and helped shepherd her to superstardom.**

### BARACK OBAMA

**Obama's 2008 campaign was boosted by Jay-Z's support, helping to bring the youth vote to the polls and rocketing him to the presidency. The two have remained friends.**

### BLUE IVY CARTER

**At two days old, the world's most cooed-over celebrity baby became the youngest person ever to appear on the Billboard chart when her cries were credited on 'Glory'.**




# JAY-Z

**MAGNA CARTA HOLY GRAIL** VIRGIN EMI

## Hova establishes himself as rap's elder statesman, but can't match his 'Watch The Throne' partner's swagger

One-upmanship has been part of hip-hop since the first mic got passed to the second hand, but this, surely, is a golden age. Kanye West set the bar high when he named 'Yeezus' and, just to show he really didn't give a fuck, stuck it out in a blank CD case. How do you go about topping that? Oh, I don't know, thinks Jay-Z, how about an album title referring to the 13th century document that enshrined in law the individual's right to freedom from despots, multiplied by the cup that collected Jesus' blood as he was speared on the cross? Packaged in a sleeve apparently created in five minutes by someone with only a rudimentary knowledge of MS Paint? That ought to do it.

There may be something faintly comical about watching the 'Watch The Throne' duo in their efforts to outdo one another, but it's hard to deny that such camaraderie-as-rivalry is keeping them on their toes. Still, 'Magna Carta Holy Grail' does not hit with the lurching shock of the new that 'Yeezus' did. The production side is handled by a familiar cadre – Timbaland, Pharrell, The-Dream, Swizz Beatz – and largely falls between the synthesized, futuristic beatscapes of 'Watch The Throne' and the spliffy, chopped-up rock jams that have been a feature of Jay-Z's work as far back as 'The Blueprint'. Instead, here are 16 tracks in which he can stretch out, philosophise, and remind us he's the pre-eminent rap megastar of the day.

One can hardly accuse the 43-year-old Shawn Carter of not acting his age. On 'Picasso Baby', he shows off his appreciation for art, referencing Rothko, Jeff Koons, Jean-Michel Basquiat and, um, Beyoncé ("*Sleeping every night next to Mona Lisa/ The modern day version with better features*"). Meanwhile, the occasional references to alternative rock music (the chorus of Nirvana's 'Smells Like Teen Spirit' tossed into 'Holy Grail', the refrain from REM's 'Losing My Religion' that crops up in 'Heaven') suggest he might recently have come across a pile of yellowing *NME*s from 1991 while clearing out the shed. On 'Tom Ford', he declares: "*I don't pop molly/I rock Tom Ford*". Because who needs to strafe one's synapses with mind-expanding drugs when you can wear a well-tailored suit?

This, then, is AOR: Adult Orientated Rap. Luckily, though, Jay-Z still turns out work of impressive authority. The Pharrell-produced 'Oceans' has a whiff of Kanye to it – a rumination on slavery that, like 'Yeezus' 'Blood On The Leaves', makes reference to heart-rending civil rights anthem 'Strange Fruit'. Frank Ocean sings the hook, a poetic vision of "*Elephant tusk on the boar of a sailing lady/Docked on the ivory coast...*" The *Gatsby*-ish 'Somewhereinamerica' takes a mischievous dig at blue-blood racists, its swing horns soundtracking not an exuberate Charleston, but a coda that imagines Miley Cyrus twerking. Elsewhere, he's pulled off the impressive task of writing songs about adoring one's wife (the Beyoncé-assisted 'Part II (On The Run)', a sequel to "03 Bonnie And Clyde') and caring for one's daughter ('Jay-Z Blue') without ladling on the schmaltz. There is a bit of acoustic guitar on the latter, but it's less drippy than, say, 2006's Chris Martin-assisted 'Beach Chair'.

Sometimes, though, we can see the limitations of Jay-Z's princely vantage point. The topic of 'Heaven' – an interrogation of organised religion – is intriguing, but the best that Jay-Z can do when envisaging his relationship to the creator is to reference a number of luxury cars. The drug-dealer rhymes of 'BBC', featuring former nemesis Nas, harks back to the '80s, all rhymes about Fila sweats and EPMD cassettes. There are acceptable guest spots from Justin Timberlake and Rick Ross, but no iconoclastic presence, no Kanye prepared to place himself in the catapult and fire out of his comfort zone. Shit, sadly, is seldom cray.

If you're looking for that, Killer Mike and El-P's 'Run The Jewels' or Chance The Rapper's 'Acid Rap' are probably better bets than 'Magna Carta Holy Grail'. But let's be clear: Jay-Z doesn't make bad records. At this stage in his career, he more resembles Springsteen or Dylan: a wise old soul, a wordsmith. And that's fine. But before the next Jay-Z album, how's about a 'Watch The Throne 2'?

***Louis Pattison***

**6**

**BEST TRACKS: 'Oceans', 'Picasso Baby', 'Part II (On The Run)'**

### 'MAGNA CARTA''S HOLY GUESTS

**JUSTIN TIMBERLAKE**
**On: 'Holy Grail'**
JT kicks off the album with a warbly Auto-Tune bit on the pressures of fame.

**RICK ROSS**
**On: 'FuckWithMe-YouKnowIGotIt'**
Self-proclaimed 'Teflon Don' Ross brings his bark to bear.

**FRANK OCEAN**
**On: 'Oceans'**
The Odd Future crooner has a seat at hip-hop's top table, and his turn is an album standout.

**NAS**
**On: 'BBC'**
They feuded throughout the '00s, but Hova and Nas sound as thick as thieves on the Latin-tinged track.

**BEYONCÉ KNOWLES-CARTER**
**On: 'Part II (On The Run)'**
***"Who wants that perfect love story anyway?/Cliché, cliché"***, sings Bey on this gangstas-in-love number.

**GONJASUFI**
**On: 'Nickels And Dimes'**
Not strictly a guest spot, but it's worth noting the sampled croon of Flying Lotus associate Gonja.

ANDREW WHITTON, VICTOR FRANKOWSKI, REX, DEREK BREMNER

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## HOW ONE BAND'S PROTEST SONG BECAME A ROCK SEN

# "THE BATTLE CRY

Twenty years on, **Rage Against The Machine**'s 'Killing In The Name' remains *the* rallying cry for civil unrest. **Cian Traynor** speaks to Tom Morello about a song that steadfastly refuses to die

When the third Lollapalooza festival opened in Philadelphia in July 1993, it did so to the sight of Rage Against the Machine standing stark naked onstage, duct tape sealing their mouths and feedback blaring behind them.

Singer Zack de la Rocha had lost his voice the previous night, gifting the young rock band riding a sudden rush of success with an opportunity to hijack their own performance in the name of a cause worth fighting for: a counter-protest aimed at those who campaigned against explicit content in music.

SATION, A NUMBER ONE HIT AND AN INSPIRATIONAL ANTHEM OF REBELLION

# CONTINUES TO BE FELT"

Five months before, the band had also managed to agitate conservative audiences in the UK when, during the Top 40 rundown, BBC radio DJ Bruno Brookes accidentally broadcast an uncensored version of 'Killing In The Name' – a raised fist of a song about police brutality that reached number 25 in the British charts.

Much has changed since RATM first appeared as a multi-ethnic group who transformed their leftist politics into bracing battle cries. The sense of righteous indignation harnessed with 'Killing In The Name', however, continues to inspire a new era of activism, still providing a soundtrack for dissent 20 years later.

Ballsy move: RATM protest against censorship in 1993: (l–r) Tim Commerford, Zack De La Rocha, Brad Wilk, Tom Morello

***NME:* How did 'Killing In The Name' come together?**

**Tom Morello:** "I was giving a guitar lesson to a guy, teaching him how to do drop-D tuning, and that big riff in the song just occurred in the middle of it all. I said, 'Hold on a second!' and recorded it on my little cassette recorder, then went on with the lesson. The beginning part (*mimics the bassline*), that was Timmy's [Commerford, RATM bassist] jazz influence. Then Brad [Wilk, drummer] concocted those beats that make people want to go absolutely apeshit. I think Zack's vocal performance, while being the shortest in the Rage Against The Machine catalogue, is certainly one of the most potent."

**You guys had only just formed, so what did it feel like to find that creative momentum so quickly?**

"I do remember being courted by record companies very early on. When we had just written 'Killing In The Name', these executives from Atlantic Records came out to our little rehearsal studio in the San Fernando Valley and there were no chairs, so they had to sit down on the floor. The way the band rehearsed was exactly the way we performed: with everything up to 10 and everybody jumping around, rocking wildly. We played two or three songs and then said, 'Hey, this is one we just wrote.' You could see the executives flattened to the wall and just terrified of what was happening. As the last cymbal hit died away, I remember this one guy squeaking, 'So... uh, is that the direction you guys are headed in?'"

**But the label you signed with, Epic, understood what you were about?**

"The label chose that as the first single! I wish we could take credit for having the foresight to know that was going to be the breakthrough song. It was the suggestion of our A&R person, Michael Goldstone, who was very much the 'fifth Beatle' at the time. I was like, 'OK. Let me understand: you want the first single to be the one that has 16 "*fuck you*"s and one "*motherfucker*"? I'm in, man!'"

**That seems quite an unusual attitude for a major record label to take.**

"Yeah, but I think it was a unique time, when the success of bands like Nirvana, Jane's Addiction and Soundgarden made record labels much more artist-driven. I think the upper echelons [of the label] submitted to the fact that, 'Well, we may not understand it but if we just let these guys do what they do, that's more likely to connect than if we try to meddle with it.'"

**Soon after, you protested against the PMRC, who wanted to ban explicit content in music, provoking the fury of co-founder Tipper Gore (wife of then-Vice President Al Gore) in the process. How did that happen?**

"In 1993, at Lollapalooza in Philadelphia, Rage opened the show at one in the afternoon. The performance that day was more, um, *performance art* than a rock concert. We appeared completely naked onstage with the letters P-M-R-C written on our chests, which stood for Parents Music Resource Centre – an organisation of Washington wives who were trying to censor rock and rap music. We had duct tape across our mouths, we let the guitars feed back and then we left the stage. That was the entire show. The point that we were hoping to make was that you can't always take it for granted that you'll be able to hear music that challenges the status quo. People are trying to rob you of those first-amendment rights. But let me tell you – a lot of quarters were thrown at our dicks." ▶

## Keep the fire burning!

### ZACK DE LA ROCHA

Rage's singer on how 'Killing In The Name' challenged the pop world back in 2009

**"ALL OVER THE UK, people found a way to topple this giant distraction, this giant pop monopoly [*The X Factor*], even for a brief moment, and one of our songs was used to do it. Democracy in action."**

## AGITATION NATION

Your four-step plan to successful musical rabble-rousing, as laid out by rock rebellion experts Agit8

**Agit8 is part of Bono's One foundation, formed with the aim of changing the world through the power of protest song. Their work includes videos of famous musicians, such as Morello, Green Day and U2, covering their favourite protest song. Recently, they staged two gigs at the Tate Modern in London, featuring Jake Bugg, Tinie Tempah and Biffy Clyro. *ONE.org*'s chief marketing officer, Jeff Davidoff, talks us through the campaign's key elements:**

### 1 HAVE A PURPOSE

**"The goal is to leverage the power of music and of protest songs in the fight against extreme poverty."**

### 2 GET THE CROWDS IN

**"If you walk into a room and say, 'Who wants to talk about extreme poverty?' the answer is, 'No-one.' But if you ask, 'Who wants to hear Biffy Clyro playing "Killing In The Name"?', then hundreds of thousands of people do."**

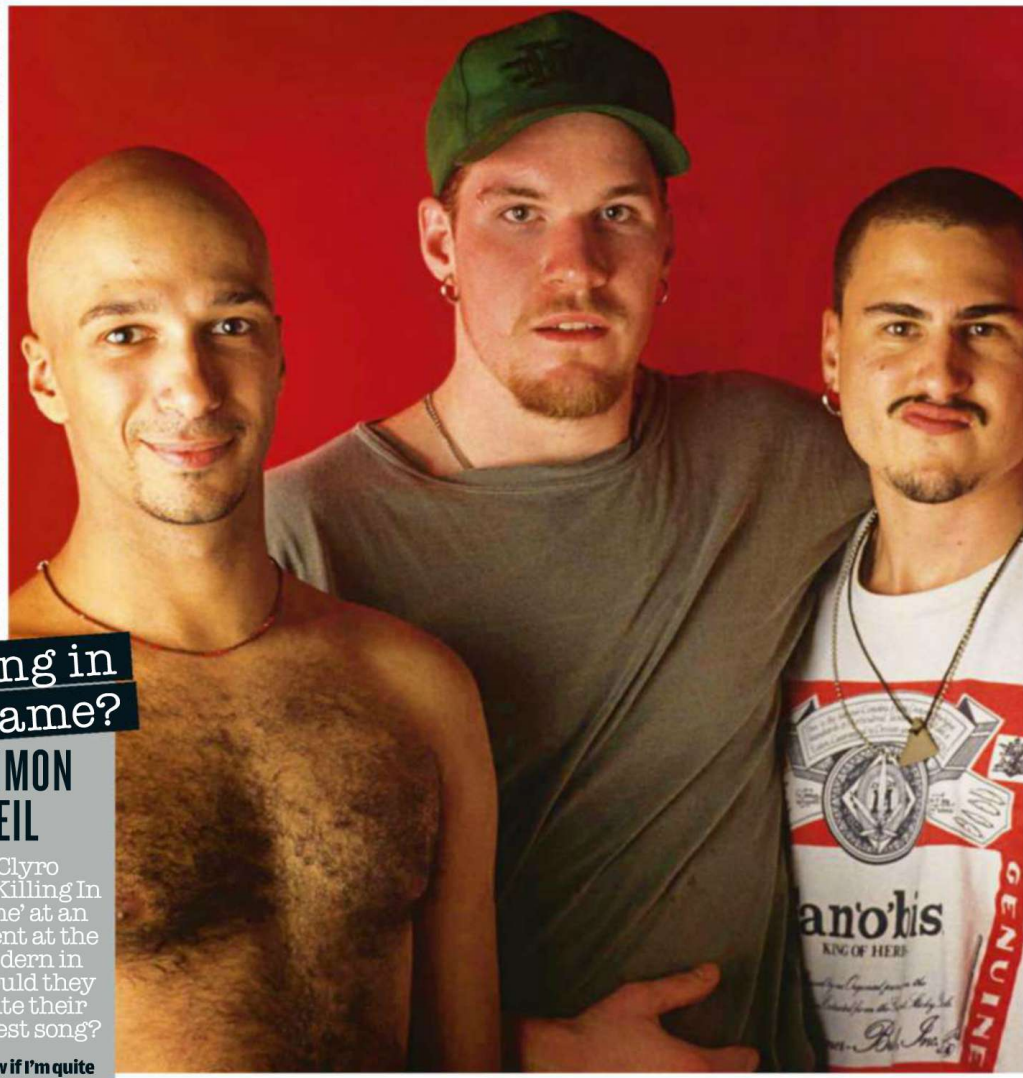
### 3 CREATE A REACTION

**"A protest song is not only about the problem – it also has the sense that you need to act. They raise the issue but intend to galvanise people into action."**

### 4 BECOME PART OF HISTORY

**"Protest songs have been at the centre of some of the greatest political campaigns of the last 100 years. They bring people together in a way statistics never will."**

# "'Killing In The Name' taps into something primal"
## Tom Morello



**What do you make of the current civil unrest in Turkey and Syria?**
"People are always willing to struggle for a more just planet, to stand up against injustice and speak out for a better world through the courage of their convictions. Whether it's with my comrades in Rage Against The Machine or with my Nightwatchman work [Tom's solo acoustic project], I hope to provide a soundtrack for people who are fighting for their freedom. Everybody comes at it from their own angle, whether it's digital or musical or actually in the streets."

**Given the amount of turmoil and upheaval in the world, why isn't there more politically minded music?**
"Frankly, I spend very little time thinking about that. I've been sent YouTube clips from both Turkey and Brazil of people singing 'Killing In The Name', 'Bulls On Parade' and 'Guerrilla Radio' in the streets while they're confronting the cops. At any given point, I'm sure people – whatever their vocation might be, whether they're singers or carpenters or students – are expressing themselves in different ways. ['Killing In The Name'] was a unique moment in time where you had this song that was connected to a pretty damn good band on the rise. Little did we know that it would resonate through the ages as a rebel anthem."

**How do you explain the longevity of 'Killing In The Name'?**
"I think it distils the spirit of youthful rebellion and the questioning of illegitimate authority. Frederick Douglass, a former slave who became an abolitionist, said the moment he became free was not when he was physically released from his bonds, it was when his 'master' said 'yes' and he said 'no'. And that is exactly what "*Fuck you, I won't do what you tell me*" entails. Whether it's rebelling against the ridiculous demands of a parent or a boss or a prime minister, that battle cry is one that will continue to be felt."

**Where were you when you first heard about the anti-*X Factor* campaign?**
"I was reading emails from friends in the UK who were like, 'Do you know what's going on over here with your song?' I had no clue but, clearly, it was gaining momentum. I was on my way to the airport to fly to Chicago and I just texted Zack, saying, 'Dude, do you know what's happening?' He said we should do something about it. So I turned around, called Tim and Brad, and at 1am that night in Los Angeles, we appeared on that BBC morning show [*5 Live Breakfast*] – the one where they anticipated us censoring the song. But it didn't quite work out that way [*the BBC was forced to apologise when De La Rocha sang the full, 'fuck'-laden lyric*]."

**So you had already been keeping in touch with each other? The impression I got was that the *X Factor* campaign brought you together again as a unit.**
"Sure – we weren't doing anything at the time and it was a really galvanising event. I look at it like we were ancillary in the whole thing. This was done by the people, and the band kind of joined in with the mob to help push it over the edge. I've got to say, it's certainly one of the biggest

## Singing in the name?

### SIMON NEIL

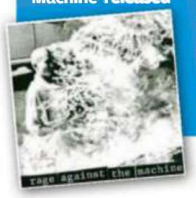
Biffy Clyro covered 'Killing In The Name' at an Agit8 event at the Tate Modern in June. Would they ever write their own protest song?

**"I don't know if I'm quite eloquent enough, but I wouldn't rule it out. The songs I write have been mostly personal for years, but as you get older you become more aware, more caring about the outside world and perhaps less inward-looking. I think it takes an incredible talent to write a protest song because music is entertainment, it shouldn't be a lecture."**

## Rage Against The Machine: Battle Timeline

Two decades of sticking it to the man, blow by blow

**NOVEMBER 3, 1992**
Debut album 'Rage Against The Machine' released




**SEPTEMBER 11, 1993**
Rage headline sold-out Anti-Nazi League benefit at Brixton Academy

**OCTOBER 22, 1994**
Rage play 'Latinpalooza', a joint benefit for Leonard Peltier Defense Fund, United Farm Workers, and Para Los Niños, in LA

**APRIL 13, 1996**
The band are ejected from *Saturday Night Live*'s studios after hanging upside-down US flags from their amps before a performance

**APRIL 16, 1996**
Second album 'Evil Empire' is released

**JANUARY 26, 1999**
Michael Moore directs the 'Sleep Now In The Fire' video outside New York's Stock Exchange, and is subsequently detained by police

**JANUARY 28, 1999**
Rage headline a benefit gig in East Rutherford, New Jersey for the International Concerned Family And Friends Of Mumia Abu-Jamal

**APRIL 12, 1999**
In Geneva, Zack De La Rocha speaks before the United Nations on the application of the death penalty in the United States

A young Rage in '93, shafting the powers that be with the lever of success

highlights of our musical and personal lives. It was an incredible moment in music."

**When you played at Finsbury Park in June 2010, had you ever thought you'd experience moments like that again?**

"That was unique. It really was a victory celebration. You could feel it. The crowd weren't celebrating *us*, they weren't celebrating *the song*, they weren't celebrating the defeat of Simon Cowell and *X Factor*. They were celebrating themselves. On the one hand, it's a fun middle-finger to the powers that be and all the corporate, commercial crap that gets shoved down your throat by these TV shows. On the other hand, it really shows that anything is possible. For every Goliath, there is a David."

Rage film their controversial video

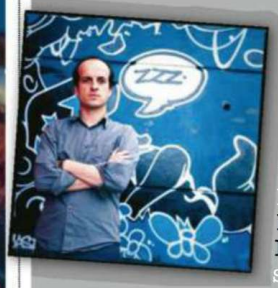
Tom Morello leads the charge at Rage's Finsbury Park gig, June 2010...

...while singer Zack De La Rocha takes some (fucking) names

**Since then, has there been a moment when you've stopped and thought, 'This thing is bigger than us'?**

"I have witnessed – as a member of Rage Against The Machine, Audioslave and The Nightwatchman – how fans react. I've been to concerts by Bruce Springsteen, Paul McCartney and Slipknot where people lose their *fuck-ing* minds at a particular highpoint. But whenever 'Killing In The Name' has been the Rage Against The Machine show closer, I have never seen or felt *anything* like how people respond to that song when it's played by that band. There's nothing. I challenge you to put up the YouTube clip from Finsbury Park – even for Queen at Wembley, I don't think people went as crazy. In that way, I don't think it's something that we can even take credit for. It has this *connection* that taps into something very primal that people respond to."

## WORDLESS PROTEST



Think protest music is all about the acoustic guitars and lyrics? Wrong! Producer Matthew Herbert makes subversive music using only electronics and unlikely sound sources. His recent album 'The End Of Silence' was built from a 10-second recording of a pro-Gadaffi plane dropping a bomb in Libya in 2011. Here he explains why...

**1 IT'S ANOTHER FORM OF COMMENT**

**"'The End Of Silence' wants to be part of the chorus [of comment]; it wants to be another way into that experience; it wants to be an alternative to looking at a photograph or reading a newspaper article."**

**2 IT'S JUST AS POWERFUL AS WORDS**

**"There's always a smug put-down waiting about music that tries to be political, which is that it never really changes anything. But then, I'm not really sure that reading a book on a subject really changes anything, if you're going to use that criteria."**

**3 IT FORMS PART OF A BIGGER PICTURE**

**"For me, [I appreciate] the possibility to be subversive, the possibility to be able to fill music with layers of meaning and surprises and trapdoors and secrets. Of course not everyone will get it, but I don't believe music exists in isolation. It is also part of an ongoing story, an ongoing conversation."**

**4 IT MAKES PEOPLE THINK FOR THEMSELVES**

**"My ambition a lot of the time has been to try and seduce people into taking another position, rather than trying to take a one-dimensional protest approach. That's not to say that that's wrong, and certainly, something like 'Free Nelson Mandela' [by The Special AKA] for example, that's an amazing piece of music on all sorts of different levels. But I don't personally feel hugely comfortable about doing that sort of song."**

**JUNE 13, 1999**
Rage play the Tibetan Freedom Concert at Alpine Valley in East Troy, Wisconsin

**NOVEMBER 2, 1999**
Third album 'The Battle of Los Angeles' is released

**OCTOBER 18, 2000**
Rage split up

**DECEMBER 5, 2000**
Covers album 'Renegades' is released

**APRIL 21, 2001**
Tim Commerford (bass), Brad Wilk (drums) and Morello protest against the Free Trade Area of the Americas (FTAA) in San Ysidro, California

**SEPTEMBER 28, 2006**
Morello arrested protesting in support of immigrant hotel workers' rights

**APRIL 29, 2007**
The band reunite at Coachella festival

Zack onstage at Coachella 2007

**DECEMBER 20, 2009**
Rage beat *X Factor*'s Joe McElderry to Xmas Number One

**JUNE 6, 2010**
Rage's free thank-you gig for 40,000 in Finsbury Park

BOXOUT WORDS: BEN CARDEW PHOTOS: RICHARD JOHNSON, JOHN RICARD/RETNA, LFI, JENN FIVE

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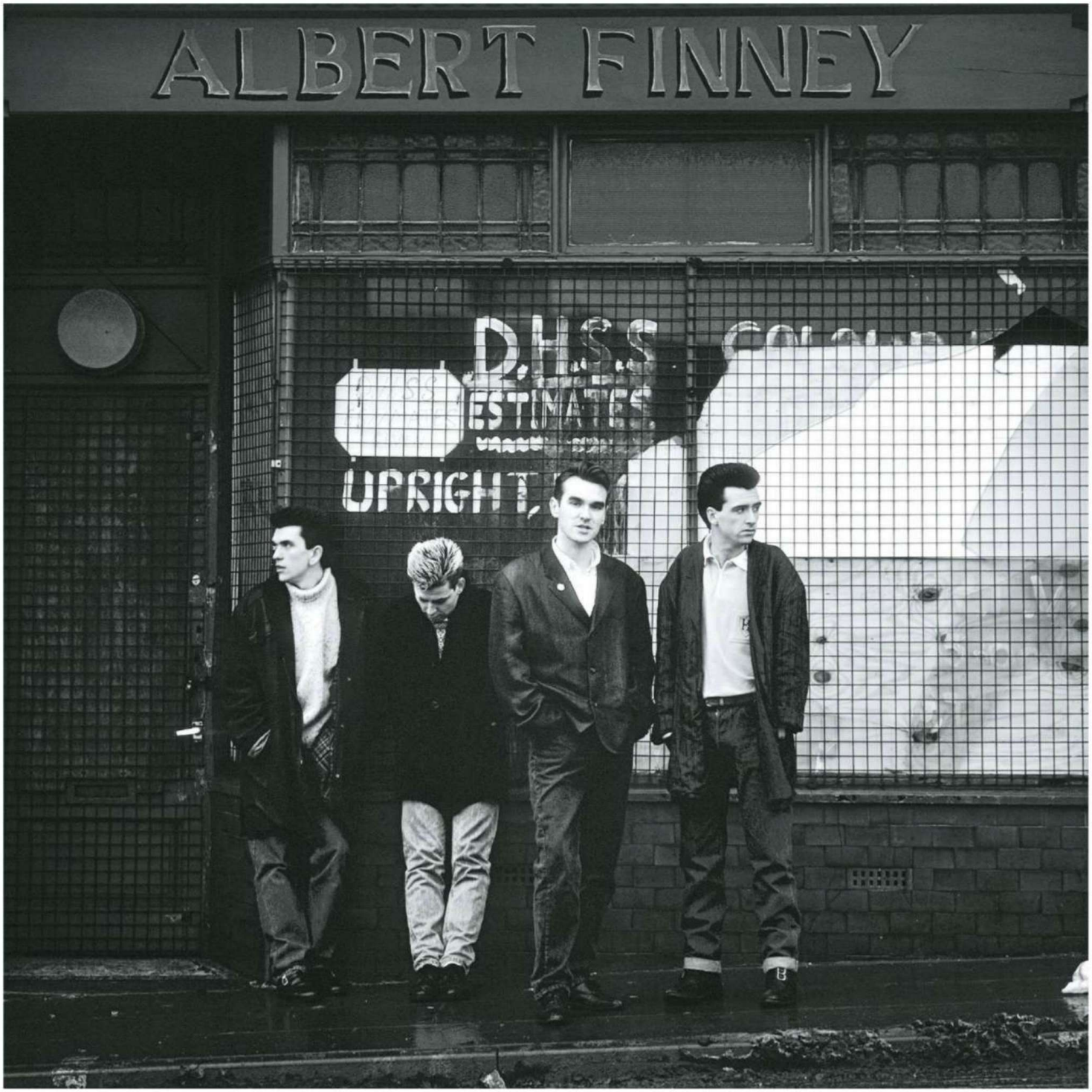


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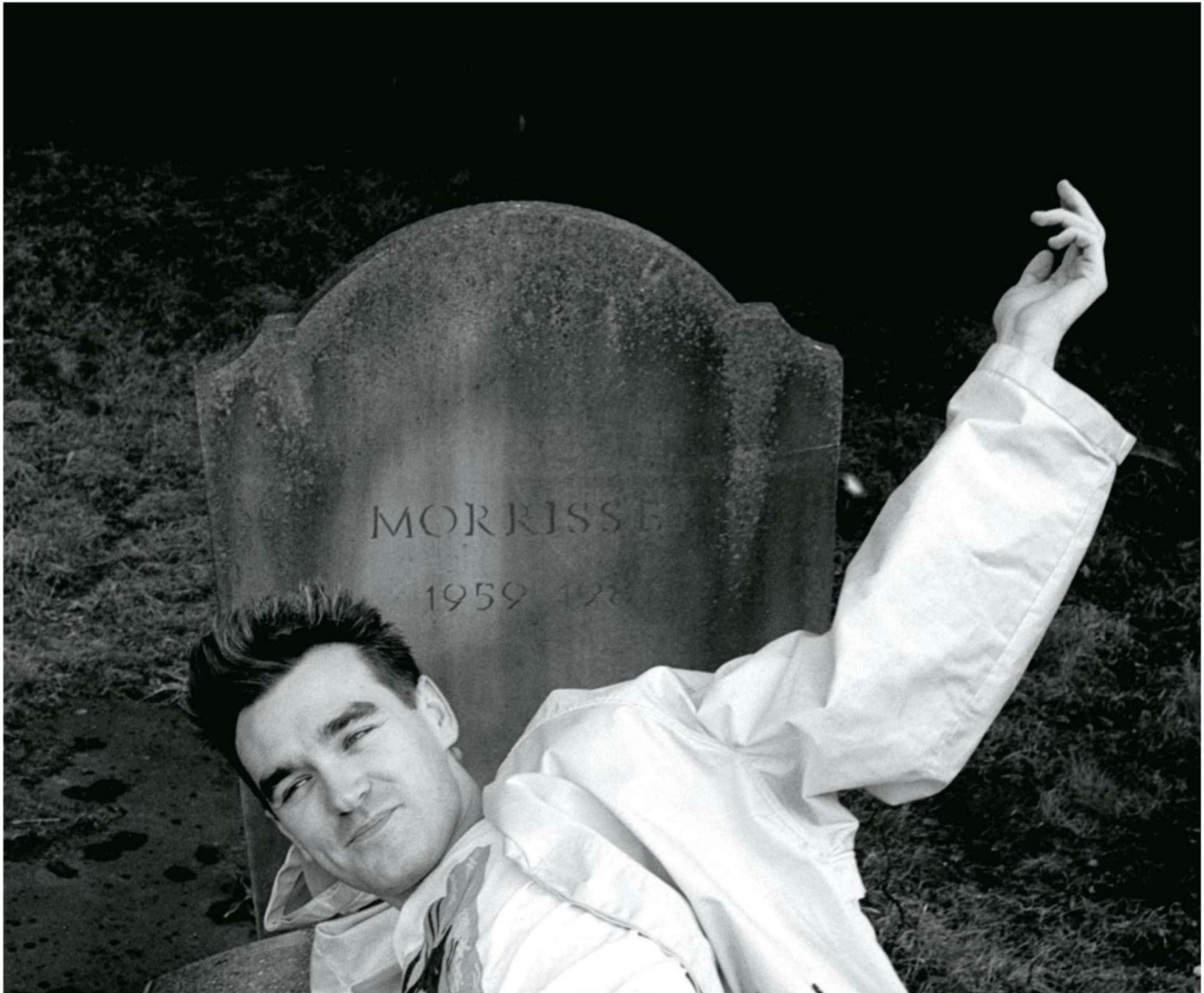
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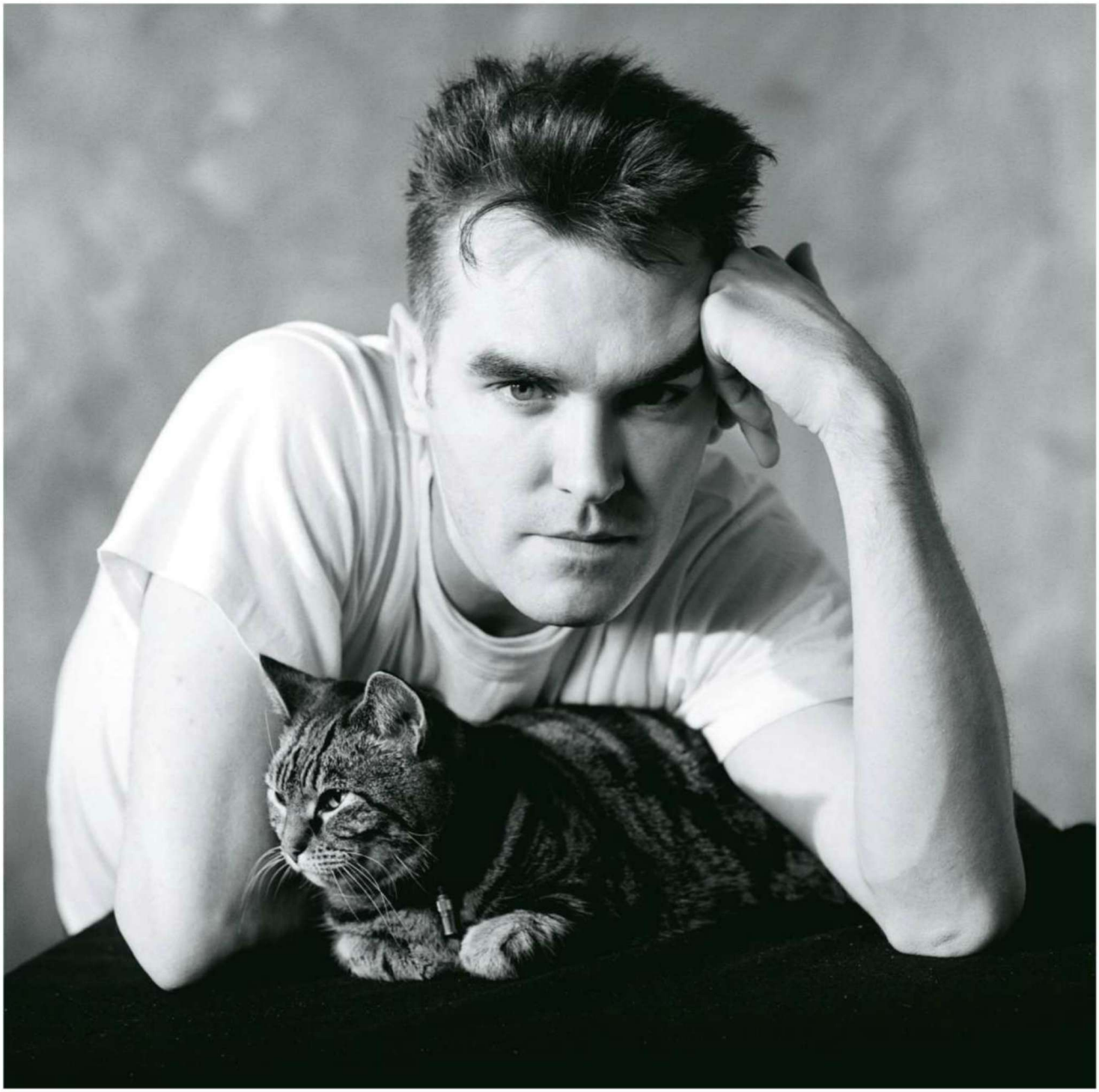

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# "THE SOUNDTRACK TO THE APOCALYPSE?

## 'SCREAMADELICA'... YOU'VE GOT TO GO OUT WITH A BANG"

**Simon Pegg** and **Edgar Wright** are back with their new film, The World's End, and this time they're fighting aliens set on destroying the Earth. The big question is, what music will they be playing? **Kevin EG Perry** catches up with the makers of Shaun Of The Dead and Hot Fuzz to find out

**ILLUSTRATION: ROBBIE'S BROWN SHOES**

As Simon Pegg and director Edgar Wright will tell you, you know you're doing something right with your film soundtrack when Nile Rodgers tweets about it. The disco legend took to the social network to proclaim his love for the 'White Lines' zombie scene in *Shaun Of The Dead*. And it would seem that they're onto a winner again...

In their new film, *The World's End*, the pair (together with actor Nick Frost) conclude a loose trilogy, providing the final statement on the theme of perpetual adolescence that *Shaun Of The Dead* and *Hot Fuzz* both mined for hilarious gold. "We said that we'd call it the 'Three Flavours Cornetto trilogy' as a tribute to Krzysztof Kieslowski," explains Wright. While the Polish director's films were based on the colours of the French flag and the political ideals of liberty, equality and fraternity, the three flavours of Cornetto represent the British filmmakers' genre-hopping pastiches. That's red for the gore-splattered *Shaun Of The Dead*, blue for police spoof *Hot Fuzz* and green for *The World's End*, an apocalyptic end-of-the-world pastiche that pays homage to classic British sci-fi like John Wyndham's *The Day Of The Triffids*.

When Pegg, Wright and Frost sat down to write a film about a group of mates who return to their teenage haunts for the pub crawl to end all pub crawls, they knew immediately that they needed a soundtrack packed with tunes by Blur, The Stone Roses and a host of other bands with the power to catapult their characters and much of the audience back to their adolescence. "We decided really early on that all the music you'll hear in the film would come from between about '88 and '92," says Pegg. "Apart from one track by The Doors, we've stuck by that. We started rummaging around our record collections and looking at old *NME*s to see what was around."

"It's true," adds Wright. "I looked through the *NME* singles of the year lists from '88 to '94, then cherry-picked the best stuff to make a playlist that we listened to while writing the film. It's a very *NME*-centric compilation album – I mean there's Primal Scream, Blur, Happy Mondays, The Stone Roses, James, The Charlatans, Teenage Fanclub, Pulp, Inspiral Carpets, Silver Bullets, then Kylie Minogue, The Sundays and Suede all on there. That's just the beginning. Music powers the film along in quite a few places. It revolves around the songs."

In the film, Pegg's character's dream of reliving a failed pub crawl from his youth ▶

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Stars of *The World's End* (l–r): Martin Freeman, Paddy Considine, Simon Pegg, Nick Frost and Eddie Marsan

The first two parts of the 'Cornetto trilogy': *Shaun Of The Dead*...

...and *Hot Fuzz*

## IT'S THE END OF THE WORLD AS WE HEAR IT...

What the NME staff would groove to as Armageddon approaches

**3:22PM**
BANGARANG *Skrillex*
**Skrillex told me last year he fancied playing in a Mayan temple as the world fell away beneath him, so let's embrace the end to the gnarly beats of 'Bangarang'.** ***Siân Rowe***

**5:05PM**
SEE YOU ON THE OTHER SIDE *Ozzy Osbourne*
***"Golden days are passing over"*, sings Osbourne on this 1995 track. No shit, Ozzy: the apocalypse is about to happen. If he can keep optimistic, though, so can we.** ***Phil Hebblethwaite***

**6:15PM**
IS THAT ALL THERE IS? *Peggy Lee*
**Leiber & Stoller's melancholy masterpiece is absolutely perfect for those moments when existential terror needs to be met with stoic good humour.** ***Kevin EG Perry***

**7:37PM**
LUCKY *Radiohead*
**Faced with a fiery furnace, I'd want a comforting song that I can relate to. Radiohead's 'Lucky', then, is just the ticket as it twists between desperation and euphoric hysteria.** ***Lucy Jones***

**11:55PM**
IT'S THE END OF THE WORLD AS WE KNOW IT (AND I FEEL FINE) *REM*
**Rather than agonise over the final song you'll listen to, why not just opt for this purpose-built REM song and go out dancing – and feeling fine – instead?** ***Dan Stubbs***

# "WHAT WOULD I LISTEN TO AT THE END OF THE WORLD? THE BEATLES, OBVIOUSLY"

## SIMON PEGG

is an extension of the fact that his character is trapped in a cultural timewarp. As Wright explains: "Part of the idea with Simon's character, who always wants to keep the party going forever, is that he basically had this amazing night in 1990 and never wanted it to end. He's sort of living by these hedonistic anthems, especially from the 'second summer of love'. I like the idea that these songs have never really gone away. They've become real anthems, and Simon's character uses these songs as his Bible. He lives by these songs and the soundtrack is crucial. When you see the song list at the end of the credits you'll think, 'Fucking hell, they've spent a lot of money on the soundtrack!'"

While many of the biggest bands from that era, such as Blur and The Stone Roses, are now a fixture on radio stations and on the live circuit, Pegg and Wright knew that relatively obscure songs would help catapult people right back to a very specific moment in time.

"'Here's Where The Story Ends' by The Sundays takes me back to being a student," says Pegg. "'I'm Free' by The Soup Dragons is anchored in that time, and while something like Primal Scream's 'Loaded' has become an absolute proper classic, it still has its roots in that period of music which was very formative for me. It's that age where you start to go to gigs a lot and start to discover music that's not necessarily on national radio. Soul II Soul's 'Back To Life' really reminds me of that era, as do bands like Inspiral Carpets. More obscure stuff that isn't in the film, like Carter The Unstoppable Sex Machine, came out of that sort of odd baggy time when dance and indie were starting to mix together."

Wright adds that when they came to put the film together, a lot of the music fitted the air of nostalgia perfectly. "A lot of them are deadly on point in terms of the theme of the movie. We've got 'So Young' by Suede, 'I'm Free' by Soup Dragons, 'There's No Other Way' by Blur and 'Do You Remember The First Time?' by Pulp all in there. All those songs are either about youth or about looking back, and even the Kylie Minogue song we use is completely on point because it's 'Step Back In Time'. It was fun to be very specific about the time frame and say: 'This is the time when they were at college and this is the mixtape they would've had then.'"

Director Edgar Wright (left) and Simon Pegg

In a world where YouTube and Spotify playlists have become the norm, the film pays tribute to the noble art of the cassette mixtape. As Wright explains: "There's a prologue in the film, three minutes at the start that say: 'In 1990...' and then you flash forward to the present day. You see the characters as teenagers, and then as adults. Both in the prologue and throughout the movie Simon's character has a mixtape, which Paddy Considine's character made for him back in 1990. That starts the soundtrack of the film and then it sort of takes over."

The idea of a man clinging to a friend's mixtape was inspired by a real incident from Wright's own life. "It actually happened to me. I went down to a wedding with a friend of mine from school in his car, and he was playing this AC/DC song on audio cassette and I said, 'Oh my God, I haven't heard this in ages. Didn't I put this on tape for you?' and he goes, 'Yeah this is it! This is the tape!' That exact dialogue is in the movie, but it really happened! In my friend's defence, he had got it out as a joke, he didn't just have it in the car. In our movie, Simon's character has never let the tape leave the car."

Like the characters' in *The World's End*, our time is running out. Before Pegg and Wright disappear to save the world once more, there's just time to ask the ultimate question. If you really were locked in a pub with the four horsemen of the apocalypse on the horizon, what would you stick on the jukebox?

"Jeez, that's a massive question!" replies Pegg. "Well, The Beatles, obviously. Probably the whole of 'Revolver'. I just love them. I mean, if I was going to listen to music at the end of the world, it would have to be significant music, and you can't get much more significant than The Beatles."

Wright, on the other hand, would prefer to go out in a blaze of rock'n'roll glory. "I think you'd have to go out on a hedonistic note. If you were gonna start drinking and having sex with lots of people, probably 'Screamadelica' is your option. Go out with a bang, you know? Those song are party anthems for a reason."

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# REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

*Edited by Tom Howard*

# FUCK BUTTONS

**SLOW FOCUS** ATP RECORDINGS

*The duo's synapse-melting electro was showcased at the 2012 Olympics – but the exposure hasn't changed them*

There have been noise acts in the past who have achieved some degree of commercial success, and there will be plenty more in the future. But the career arc of Andrew Hung and Benjamin Power, in their musical guise as Fuck Buttons, is one of the more unlikely examples. Forming in Bristol in 2004, their early and messy experiments as goofy, sub-Black Dice tone-tweakers were heard by few. Over time, though, they have incorporated tangible beats and a highly fucked take on trance, and people have started freaking out to it in greater numbers.

'Street Horrrsing', their 2008 debut album, was the sound of a band still in its developmental stage – indebted to the pleasures of the undulating drone and the crunchy techno stomp, made extra boisterous by shouty processed vocals. It was swiftly followed by 'Tarot Sport', on which the Hung/Power vision began to crystallise. Songs mainly ran to upwards of eight minutes, ample time to induce krautrock euphoria and simultaneously sandpaper your frontal lobes. The four-year gap between that and album three, 'Slow Focus', seems incongruous, but Fuck Buttons haven't been idle: there has been Power's side project, Blanck Mass, who released a self-titled album of lush, immersive ambience in 2011, and both members have been learning the ways of the studio. Andrew Weatherall was at the controls for 'Tarot Sport', but the absence of him or any other production pro on 'Slow Focus' doesn't hurt a bit.

It is all-consuming and consistently impressive from the off: 'Brainfreeze' starts with a taut loop of almighty clanging drums that burrow into the brain even before they're joined by a piercing keyboard riff. Fuck Buttons might not play noise music any more, strictly speaking, but the tricks they've retained serve them very well. Namely, bouts of atonal battery that recall all manner of industrial crazies from 30 years back (Einstürzende Neubauten, Throbbing Gristle, Test Dept), and the art of inducing submission through repetition. Yet even in the gnarliest moments on 'Slow Focus', a soothing payoff is always round the corner. Just as Hung and Power are affable personalities, their music is never gratuitously unfriendly. 'Year Of The Dog' drags matters of percussion in the opposite direction, by not having any. Rather, it's a cheerful meeting of different synth FX: aqueous bubbling ambience, manic sawing that sounds like some '90s German trance obscurity, a celestial droid chorus.

The pitched-down, quasi-rap beats and midrange fuzz mean 'The Red Wing' wins the hotly contested award for the Fuck Buttons song that'd sound best blasting from a pimped-up lowrider. They succeed at dimly lit melancholy on 'Prince's Prize' – probably the closest they've ever come to actual techno. And, in the case of 'Stalker', they succeed at creating a feeling of looming dread, wherein the listener's thoughts drift to Italian horror movies. Specifically, it sounds like '70s soundtrack wizards Goblin playing through ripped speaker cones, and carries grandeur unmatched by anything else in the band's catalogue. On the album's final bow, 'Hidden XS' – which, like 'Stalker', is a hair over 10 minutes long – there are punchy kickdrums, fizzing electronics and a result that's like IDM enacted with a prog mentality. Which is a lot better than it probably sounds.

Only 'Sentients' comes close to dud status on 'Slow Focus' – its drums are clunky and arrhythmic, it isn't noisy enough to consume you that way, and, well, that belching bass motif is a bit bloody annoying. Plausibly, it might be what all of Fuck Buttons' music sounds like to people who think they're rubbish. But do the other six tracks constitute an album that'll convert the unconverted? Realistically: probably not. Not because they lack superlative moments, it's just that there's a practical limit to how big their synapse-melting crypto-rave niche can get. Heck, the Olympic opening ceremony broadcast their music to 50 trillion people last year – surely the weirdest part of the career arc, and a good one to tell the grandkids – but it wasn't a money-spinner. Hopefully, instead, they can be proud of what they continue to achieve. ***Noel Gardner***

**8**

**BEST TRACKS: 'Brainfreeze', 'The Red Wing', 'Stalker'**

## *BEN & ANDY ON 'SLOW FOCUS" BEST TRACKS*

**'BRAINFREEZE'**

**Ben:** "It's a very different start to a record than we've attempted before. With the first two records, the opening tracks creep in more subtly. This time we thought we'd open with a very raucous live drum sound. We're both really happy with it."

**'THE RED WING'**

**Andy:** "The music started surfacing when we were jamming, and it became very addictive to us. There's a solitary feeling about this song that we really enjoyed and tried to embellish. It was really fun doing that one."

**'STALKER'**

**Andy:** "It was written near the end of our writing spate and it didn't take too long to do. 'Prince's Prize', which is before it on the record, was done the same way – written towards the end and finished quickly. We'd got into a groove where we could get things done."

DAVID EDWARDS

## ARTHUR BEATRICE

**CARTER EP** POLYDOR

Having neatly sidestepped the trappings that hype can bring (mainly: everyone getting sick to death of you before you've actually done anything), Arthur Beatrice are slowly but surely making their mark in a resoundingly classy manner. This four-track EP (including a remix of the title track by Maths Time Joy) acts as a re-introduction to the London band fronted by Ella Girardot and Orlando Leopard, ahead of a full-length record the band say could be with us as soon as the end of 2013. First-time listeners will immediately identify the Wild Beasts influence that runs through the restrained emotion of 'Vandals', while 'Butcher's Hook' will remind long-term fans of what first excited them about the band, marrying the group's love of sparseness and melody with electronic music, a pulsing house piano line making it the most striking and memorable song on the record. As a way of keeping people interested in one of the UK's most exciting new bands, 'Carter' works perfectly. Now we wait for the album. ***David Renshaw***

**7**

**BEST TRACK: 'Butcher's Hook'**

## LORDE

**TENNIS COURT** VIRGIN

Many 16-year-old singer songwriters would kill for a spot on *The X Factor*, but Ella Yelich-O'Connor, aka Lorde, is already having her songs covered on New Zealand's version of the TV talent show. Girl group Gap 5, mentored by All Saints' Melanie Blatt, performed her song 'Royals' on the latest series. That track is missing from this EP, but there's more than enough here to see why she's already doing so well. Like a refined Charli XCX, she mixes strong pop vocals with production styles from forward-looking genres. 'Tennis Court' could easily be a Lana Del Rey cut, with the drawled line "*It's a new artform showing people how little we care*", but it's lifted by a load of chopped and screwed "*yeah*"s. 'Biting Down' has a wobble of bass and clean, clipped drums, and 'Bravado' builds and builds with a booming choir storming in over some glassy Grimes synths. Lorde is a chart star for a time when acts like Disclosure and Rudimental are managing to challenge Emeli Sandé and co for the top spot. ***Siân Rowe***

**7**

**BEST TRACK: 'Tennis Court'**

## SCOTT & CHARLENE'S WEDDING

**ANY PORT IN A STORM** FIRE RECORDS

Melbourne's Craig Dermody knows the power of great storytelling. It's a testament to this skill that 'Any Port In A Storm' – effectively a concept album in which nothing remarkable actually happens – works so well. The basic gist is this: songwriting troubadour has a couple of tough years back home, moves on a whim to big bad New York City, realises he knows nobody there, struggles to eke out a living, misses home, writes tunes about it. That's it. It's great because it shows the realistic side of the Big Apple for what it really is – a huge, swarming motherfucker of a city that's equal parts mindblowing and terrifying. "*I'd do anything for a coin, I got the wolves knocking on my door*", Dermody sings on 'Fakin' NYC'. He sounds small, beaten and subdued beneath the Lemonheads-meets-Diiv slack drawl of the music. The key thing here? Unlike so many of his contemporaries, he also sounds totally believable. ***Matt Wilkinson***

**7**

**BEST TRACK: 'The Creeps'**

## *Faces To Names...*

*Three reviewers, three questions*

**MATT WILKINSON**

**Favourite track at the moment?**

"'Xanman' by Pond. It's all about Xanman. I can now play it on guitar, bass, keys, drums *and* marimba."

**BARRY NICOLSON**

**Favourite album at the moment?**

"Franz Ferdinand's 'Right Thoughts, Right Words, Right Action' gets better and better with every listen."

**DAVID RENSHAW**

**Most exciting guest on the new Jay-Z album?**

"Frank Ocean. I can't decide if it's pure laziness or total genius to have him on a song called 'Oceans' though. Probably the latter."

# SPRINGSTEEN & I

*Charming fan-shot doc about what it means to be obssessed with The Boss – with help from Ridley Scott*

FILM OF THE WEEK

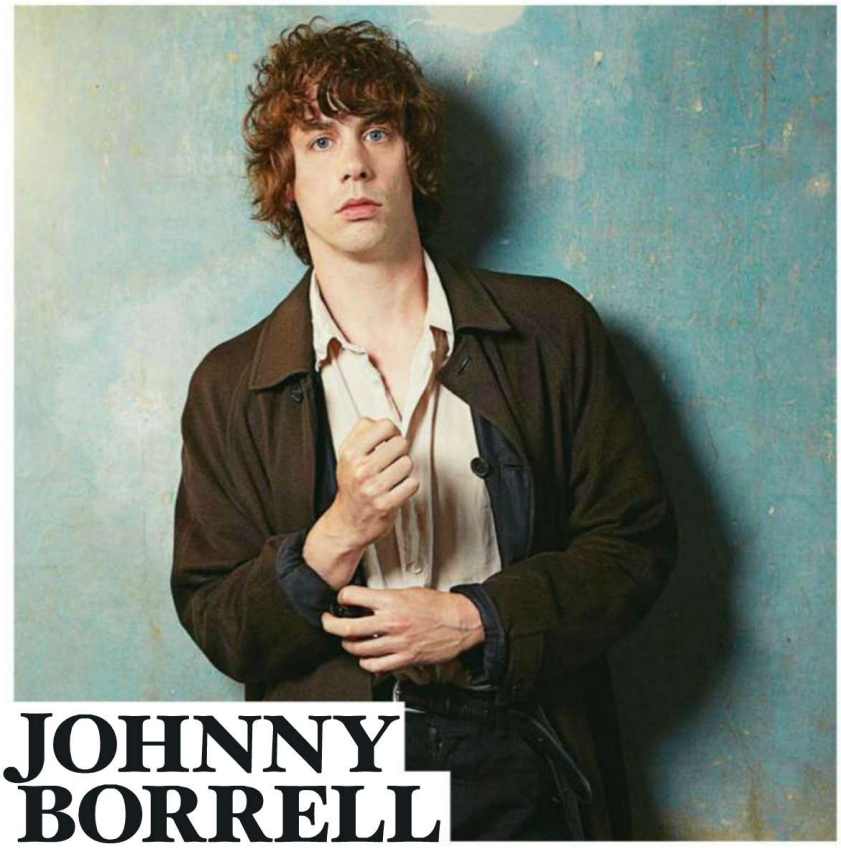
There are music fans, and there are Bruce Springsteen fans. Springsteen fans aren't just partial to a bit of The Boss in their headphones on the commute to the office, or simply fond of slipping 'Born To Run' and 'Dancing In The Dark' into a weekend party playlist. Springsteen fans, proper patchwork-heart-on-denim-sleeve Springsteen fans, are total and utter obsessives. If they possessed the same kind of all-encompassing enthusiasm for the tabloid trials of Lindsay Lohan or the cinematic output of James Franco, they would be banished from normal society. However, these people walk among us, spending large parts of the day wondering if it's alright to call their first-born Rosalita.

Such diehard fans of New Jersey's favourite 63-year-old son have always known that they aren't alone. To them, Bruce Springsteen shows involve a particular kind of intense bonding experience unlike that of any other gig. Fans freely banter with total strangers about those lyrics in 'The River' that made them cry, compare detailed notes on how many concerts they've seen and let everyone know how a certain track saved their life – something which can't quite be said for your average Kasabian performance.

'Springsteen & I', an entirely fan-shot, artfully cut-and-pasted documentary, executive-produced by Hollywood titan Ridley Scott (*Alien*, *Blade Runner*, *Thelma & Louise*), takes this experience and personalises it. A charmer of a film, it puts friendly faces on that stomach-flipping feeling you get when Springsteen straps on a guitar and stares out into a crowd of thousands, but makes it feel like he's putting on the most intimate of shows. From the nervous – and possibly tipsy – mum proudly showing off her kid's post-gig snapshot of the man himself, to the young woman giddily recounting the story of how she danced onstage, to the Elvis impersonator who got to sing with Springsteen, to the tough guy who starts weeping when explaining how much the music means to him – each story takes a short but vital experience and illuminates it. The film shows how the reverberations of an incident that only lasts a few seconds can be felt for a lifetime, just like in one of Springsteen's own songs.

Concert footage from throughout Springsteen's 40-year-career breaks up the hardcore hero worship. Though the quality of many of the live clips is lacking – many are grainy or pixellated – the sheer power of the performance shines through. Whether he's doing his best Bob Dylan with a stirring acoustic take on debut album highlight 'Growin' Up', or giggling about the joys of cunnilingus before the randy twang of 'Red Headed Woman', Springsteen's magnetic pull is unquestionable. ***Leonie Cooper***

**9**



# JOHNNY BORRELL

## BORRELL 1 MERCURY

*Indie's biggest motormouth may not be serving champagne on his solo debut, but that doesn't mean there's no fizz at all*

There's no greater measure of human fallibility than the people we damned because they were right. Joan Of Arc? Burned at the stake. Nelson Mandela? Imprisoned for 27 years. Martin Luther King? Killed for having the courage to speak the truth. Jesus Christ? One letter away from having the same initials as Johnny Borrell.

When it comes to suffering for your art, Galileo's making the chips and the once-and-future Razorlight frontman is drinking champagne. For truly, who among us would not compare their better-than-average indie-rock to the works of Dickens, Welles and Borges if they thought they could get away with it? Which perjurer, given half a chance, would refuse Kirsten Dunst a seat on his "*fat fucking ride*"? Let *him* have the first guffaw at 'Pan-European Supermodel Song (Oh! Gina)'. Any takers? Oh.

And yet, if we're going to do the unthinkable and actually be subjective about it, 'Borrell 1' (or 'I, Borrell' as it positively *begs* to be called) is, at the very least, an improvement on the insipid arse-weepage that was Razorlight's third album, 'Slipway Fires'. One thing you certainly can't call it – and this is a first, as far as Borrell's recorded output goes – is careerist. Making a record that sounds like 'Exile On Main St' being reinterpreted by the house band from a Parisian bistro seems a fairly bold move for someone who once tried to break America by releasing a single called 'America'.

So while your enjoyment of 'Borrell 1' hinges more on how you view the man than what you think of the music, Borrell himself no longer seems quite so odious. "*There were some problems in your rock'n'roll career*", he acknowledges (albeit in the second person) on the much-tittered-at 'Erotic Letter', "*They took your jokes seriously, and laughed when you were sincere*". Sincerity's not something you'd normally associate with the world of studied nonchalance and oversexed supermodels Borrell depicts himself inhabiting, but at least 'Joshua Amrit' and 'We Cannot Overthrow' remind you that it was his way with a decent tune that made his excesses possible – even tolerable – in the first place.

The album features no drums, no bass and only minimal guitar, but enough saxophone to make you wonder if he's recently lost a bet of some sort. Yet while its strangeness is its greatest strength, it can't mask Borrell's tendency towards soupy balladry ('Ladder To Your Bed', 'Dahlia Rondo') or his affected working-class heroism ("*Go to Africa and build a school*", goes his privately educated sneer on the absurd 'Cyrano Masochiste', "*After all, that's what you people do*"). Ultimately, it's sketchy and uneven, ridiculous in as many of the wrong ways as the right, but not quite the disaster its tracklisting would suggest. Sympathy for the Borrell? Maybe not. But let's not rush to condemn him, either. ***Barry Nicolson***

**5**

**BEST TRACKS: 'Joshua Amrit', 'Pan-European Supermodel Song (Oh! Gina)', 'We Cannot Overthrow'**

## *Sleeve Notes*

***Best Sleeve Of The Week***

**Fuck Buttons – 'Slow Focus'**

The moment noise gets glamorous. Look forward to either Benjamin Power or Andrew Hung sporting this gem at one of their forthcoming gigs.

***Worst Sleeve Of The Week***

**Scott & Charlene's Wedding – 'Any Port In A Storm'**

Piggy medieval guy meets red monster. Designed when someone in kids' TV took too many drugs. Terrible band name, terrible artwork.

## GOGOL BORDELLO

**PURA VIDA CONSPIRACY** ATO

The record where gypsy punk maniacs Gogol Bordello expose the secret Illuminati plot behind Coldplay's fourth album? Well, no. In fact, 'Pura Vida Conspiracy' is the album – their sixth – where they expound spiritual philosophies ("*I am a hieroglyph of love!*"), grasp the rural jig-folk baton from Mumford & Sons and, post-Beirut, remind everyone it's supposed to be fun. And even though Beirut's Zach Condon has been far more inventive with antique Balkan brass music, Gogol's 'Malandrino' and 'Dig Deep Enough' have a tenderness all of their own. Plus the rigorous fiddle-punk of 'Amen' and 'Lost Innocent World' have a bite that Mumfords would burn their muddiest banjos for. ***Mark Beaumont***

**7**

**BEST TRACK: 'Dig Deep Enough'**

## MIDNIGHT JUGGERNAUTS

**UNCANNY VALLEY** RECORD MAKERS

Six years ago, Tame Impala's touring buddies were a breath of fresh air, their Ed Banger synths and prog tendencies fitting perfectly with their times. But the world has moved on, and Midnight Juggernauts haven't. That's no crime – their mix of cosmic electronics, live drums and winsome vocals remains pleasingly woozy, and their songwriting knack is evident on the rolling chords of 'Memorium' and the rousing chorus of 'Ballad Of The War Machine'. But 'Uncanny Valley' is like listening to a latter-day Oasis album: too weakly reminiscent of past achievements to really satisfy. ***Ben Cardew***

**6**

**BEST TRACK: 'Ballad Of The War Machine'**

## NADINE SHAH

**LOVE YOUR DUM AND MAD** APOLLO

On first encounter, Nadine Shah's semi-operatic *modus operandi* can feel a little inaccessible. As her vocals soar and sear, a great deal of concentration is required of the listener to latch onto the precise meaning in her songs amid all the deft displays of skill and technique. Once you've worked it all out, however, that effort is rewarded. 'Love Your Dum And Mad' is an accomplished debut from the Whitburn-raised songwriter born of Norwegian and Pakistani parents, one in which Shah joins the canon of musicians who push the boundaries of singer-songwriter traditions – she's every bit the equal of Bat For Lashes, Frida Hyvönen or any member of the Wainwright clan. ***Hayley Avron***

**7**

**BEST TRACK: 'Dreary Town'**

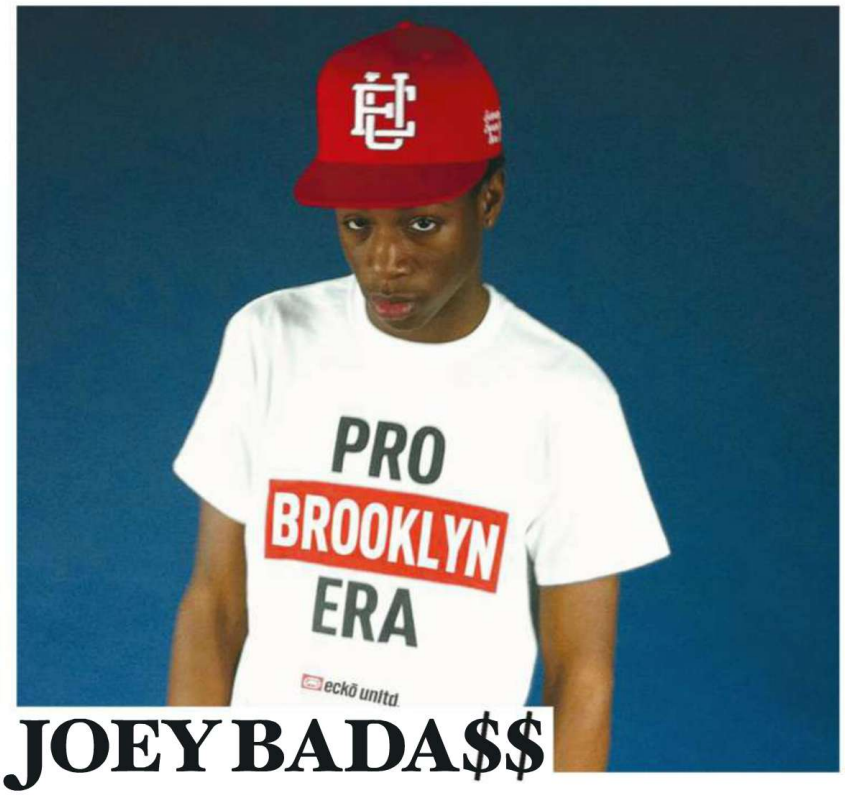
## NINA NESBITT

**WAY IN THE WORLD** ISLAND

Nina Nesbitt's 'Stay Out' EP, released in April, proved the Scottish singer more than capable of accessorising her pretty acoustic guitar tunes with pithy lyrics and adventurous rhythms. Sadly, this four-song follow-up finds the 19-year-old inching into blander territory. 'Way In The World' and 'Not Me' are dull mum-pop numbers; singing about a messy relationship on 'Spiders', she comes off like a budget Taylor Swift. Nina's personality only really comes through on the slightly less polished 'Brit Summer'. It's billed as a demo, but is significantly more enjoyable than the over-buffed rest of the EP. ***Nick Levine***

**5**

**BEST TRACK: 'Brit Summer'**




# JOEY BADA$$

**SUMMER KNIGHTS** CINEMATIC MUSIC GROUP

*The mixtape sensation doesn't hit the heights of '1999'*

It begins with the bloodlust jeers of a ringside boxing crowd. A stadium announcer's voice orders them to "make some noise for the champion", before disappearing into the kush-cloud chill and brassy J Dilla loops of opener 'Alowha'. The word "champion" overstates Bada$$'s current rap game footing, but he certainly came out fighting on his breakout tape, last year's '1999'. An energetic ode to the golden-era boom-bap of fellow East Coasters Nas and Wu-Tang, with cameos from his own clan, Pro Era, it caught fire online, turning him from a Brooklyn high-school kid into an underground sensation sought after by Jay-Z.

This follow-up, however, doesn't pack the same punch. Between the summer block-party slink of 'Unorthodox' and the hot-boxed R&B of 'Sorry Bonita', 'Summer Knights' only really gets going when the New Yorker steps out of his '90s rap obsession. "*I don't drink much, I know the bud wiser*", he rasps on the dub cut 'My Yout'. '#LongLiveSteelo', a glitching tribute to Pro Era's Capital Steez, who was found dead of an apparent suicide last December, pairs melancholic beats with airy, screwed synths.

For the most part, though, 'Summer Knights' holds Bada$$'s stand against the mainstream's glossy trappings. "*When did rap turn into a fashion show?*" he snipes at hip-hop's designer-garbed A-listers amid a thick smoke of stretched key samples on the MF Doom-assisted 'Amethyst Rockstars'. But at least Kanye and A$AP Rocky are pulling rap in new directions, whereas this, for all the fighting talk, has the feel of a lightweight flailing around for another KO. ***Al Horner***

**5**

**BEST TRACKS: '#LongLiveSteelo', 'My Yout', 'Hilary $wank'**

## JACKSON SCOTT

**MELBOURNE** FAT POSSUM

Instead of creating mystery via gimmicky disguises (looking at you, Wu Lyf) or a cryptic internet presence (oh hi, The Weeknd), North Carolinan Jackson Scott is doing so by hiding his true voice. Using different pitch-shifting techniques across this debut album, the 20-year-old impersonates a child (on 'Sandy', about the Sandy Hook school shooting in 2012), becomes a warped and weary Elliott Smith on 'Doctor Mad' or adopts a lo-fi burble for 'That Awful Sound'. Try as he might, though, he can't cover up his odd but undeniable talents. File close to Bradford Cox, Ty Segall and Mikal Cronin. ***Rhian Daly***

**7**

**BEST TRACK: 'That Awful Sound'**

## GRANT HART

**THE ARGUMENT** DOMINO

For some, Grant Hart will always be the second principal songwriter (after Bob Mould) behind Hüsker Dü's 1980s melodic wall of noise. But after Nova Mob and other undervalued solo projects, the 52-year-old is finally ready to step out of Mould's shadow and into the light with the sprawling and conceptual 'The Argument'. Based on both Dante's *Inferno* and an unpublished William Burroughs manuscript, this is a no-flab 20-song cinematic suite in four movements, featuring Hart's weather-beaten Bowie-like semi-falsetto in all of its majesty. Man's fall from grace has never sounded more melodramatic. ***Dele Fadele***

**8**

**BEST TRACK: 'Morningstar'**

## THE RIDER

*What we're visiting, reading and framing this week*

***Exhibition***

***My Generation***

Photographer Harry Goodwin shot the likes of Dylan and Hendrix on *Top Of The Pops*, '64–'73.

**GO:** The Lowry, Manchester, free

*www.thelowry.com*

***Poster***

***Don't Forget The Cassette***

Prints from designer Neil Stevens, modelled on the artwork from various different types of audio cassette.

**BUY:** £30, *crayonfireshop.bigcartel.com*

***Book***

***Pop! A Complete History Vol 1***

Former *NME* cartoonist Jonathan Edwards collects his illustrations in this new book.

**BUY:** £5, *jonathanestore.bigcartel.com/product/pop-a-complete-history-vol-1*

## THIS WEEK'S SINGLES

*Reviewed by NME's* **BEN HEWITT**

### SCOUTING FOR GIRLS

**MILLIONAIRE** EPIC

Fuck me. I've been sleeping safe in the knowledge that Scouting For Girls – like shellsuits, Little Chef or smallpox – were just a terrible blight from a bygone age. But they still exist. And they're still shite. "*Forget what they say, 'cos I know they ain't right*", they whimper. Did they say you were all appalling humans, perchance? Because they were bang on the money.

### ALUNAGEORGE

**YOU KNOW YOU LIKE IT** ISLAND

This is hardly fair. Even back in August 2011, 'You Know You Like It' was a stonking slice of sex-pop. Now it's been boffed up *even more* for AlunaGeorge's debut album 'Body Music'. Slinkier and sexier, it's the sonic equivalent of mad Russian monk Rasputin, whose 11-inch flaccid penis sits in a St Petersburg museum, smugly saying that he had surgery to give his monstrous wang even more girth.

### AMPLIFY DOT FEAT. BUSTA RHYMES

**I'M GOOD** EMI

There's a popular theory among spin doctors known as The Big Lie. It goes like this: if you tell a huge porky often enough, everyone will believe it, even if it's complete bobbins. Here, over budget backpacker's rap beats, Amplify Dot claims "*I'm good*" well over 30 times. Behold, hip-hop's answer to Malcolm Tucker.

### HOT CHIP

**DARK AND STORMY** DOMINO

Lovable electro-dorks they may be, but there's something itchingly, urgently gorgeous about Hot Chip when they get a little dirty. Witness this glitchy banger, which comes on like a soppy love story unfolding in the world of John Carpenter's *Assault On Precinct 13*.

### FLUME FEAT. T-SHIRT

**ON TOP** TRANSGRESSIVE

Look this up on YouTube, and in the comments section, a chap going by TheSpyderKing69 boasts: "I choose Flume over masturbating, and I'm not regretting it either." If that's not an endorsement of how blistering it is to have these wibbly-wobbly, BOSH-heavy beats rattling around your skull, I don't know what is.

### CYMBALS

**THE END** TOUGH LOVE

"*It's the end of the night/You've been dancing too much, they've got to turn on the lights*". All been here, haven't we? That weary realisation that all your friends have fucked off and, in the words of *Lethal Weapon's* Danny Glover, you're getting too old for this shit. All hail Cymbals, then, with their natty, disco-toned comedown-soother: the swankiest hangover remedy you'll ever need.

# LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

*Edited by Tom Howard*

Karen O brightens up Sunday

Krafwerk offer a 3D experience

They will wait, they will wait... for Mumfords

# T IN THE PARK

**BALADO, KINROSS-SHIRE** FRIDAY, JULY 12–SUNDAY, JULY 14

*Scotland's premier festival turns to pop stars and a few reliable old hands to celebrate two decades of raucous partying*

So, T In The Park celebrates its 20th year, and like many 20-year-olds it's marking the occasion by getting merry and dancing to Rihanna. The line-up is, undeniably, skewed heavily towards the pop this year. But T remains one of the biggest and best musical jamborees of the summer. Here's how it all goes down...

## FRIDAY

The lower tiers of a T In The Park bill can sometimes resemble a Valhalla of formerly popular Scottish bands, and a lager-fuelled raging against the dying of the light. In 2013 this is especially true: behold **The Proclaimers** and **Texas** rocking the place like we're in a perpetual 1997. But Friday *really* belongs to the bands playing the festival for the first time. Like **Haim**.

The LA sisters' charm offensive on the UK continues apace on the Radio 1 Stage, where the only complaint anyone can reasonably make is that their set isn't bloody long enough. Other than that, they're on stupendous form, sassing through the likes of 'Better Off' and 'Falling' like it ain't no thing. "Put it in me, Scotland!" cries Este as they leave the stage.

**Jake Bugg**, meanwhile, gets off to an incongruous start following a slight geographical mix-up: the poor lad thinks he's in Glasgow. Things improve from there, although the 19-year-old from Nottingham remains a singularly uncharismatic presence, relying on crowd-pleasers like 'Two Fingers' and 'Lightning Bolt' to see him through. French quartet **Phoenix**, on the other hand, have charisma in spades: not only does guitarist Christian Mazzalai possess the best lip-curl since Elvis, but frontman Thomas Mars is so louche he can make a mid-set lie-down look cool. If only more people had bothered to watch them plough through '1901', 'Lisztomania' and 'Entertainment'.

**Mumford & Sons**' main stage headline set is much as you'd expect: solid, unspectacular, and an absolutely roaring success. It seems strange that anyone ever doubted this band's ability to headline festivals, and judging by the reaction of the crowd, this won't be the last time they're here. "Can you hear those dickheads over there?" Marcus asks the crowd before 'I Will Wait', motioning towards **Calvin Harris** on the Radio 1 stage. "Shall we drown them out?" Of course they shall.

Which leaves **Kraftwerk** at the King Tut's Wah Wah Tent, the pick of today's T debutants and the perfect palate-cleanser after the Mumfords' woolly communal singalongs. The visuals are presented in 3D, which is impressive and everything, but less of a head-trip than you'd think. The real spectacle is the four balding, statuesque Germans dressed in *Tron*-style unitards, playing some of the finest electronic music ever written. *Fantastiche.*

**Highlight of the day:** Kraftwerk playing 'Autobahn'. Machine-like precision. Not even a smidge of emotion.

### VIEW FROM THE CROWD

*BAND OF THE WEEKEND??*

**Johnny Smith, 29, Paisley**
"Mumford & Sons. They were a great way to finish off the first night. They got the crowd going and it was good fun."

**Sarah Mills, 21, Edinburgh**
"Nina Nesbitt in the King Tut's Wah Wah tent was amazing. Honestly, she was absolutely brilliant."

**Jordan Mills, 21, Edinburgh**
"This year's line-up has been great. I mean, Glastonbury got the Stones. But Beady Eye and Miles Kane were great."

**Julie McQueen, 20, Airdrie**
"Calvin Harris was amazing, everyone was pure bouncing for it. Snoop Dogg and Rihanna were great too."

Snoop Dogg takes to the stage on Saturday

The Killers grabbed the opportunity by the balls

Rihanna finds love, but the audience don't

Miles Kane offers a group hug, Saturday

Dizzee fails to go bonkers on Saturday

Peace came dressed for the Scottish climate

Haim deliver great bass face

Palma Violets take on the Saturday crowd

ANDY WILLSHER, JENN FIVE

## SATURDAY

Ever since their debut records failed to dominate the charts, much of the discussion surrounding Peace and Palma Violets has been about the masses not taking to them. There's no evidence of that this afternoon. **Peace** are tucked away on the Transmissions Stage, playing to a small army of converts who know every word of 'California Daze'. "You're amazing," Harry Koisser tells the crowd. And **Palma Violets**' set is absolute chaos from beginning to end. When they finally sputter over the finish line with 'Brand New Song', Pete and Chilli are galloping around the stage without instruments. For **Miles Kane**, the King Tut's tent is close to capacity with everyone "*waye-aye-aye-aye*"-ing through a riotous 'Kingcrawler'.

It's got nothing on **Snoop Dogg**, though, who's receiving a lap dance to the strains of 'I Wanna Fuck You' – just one of many reasons why his return to T is the highlight of the festival. Others include 'Gin & Juice' and an entourage member dressed like a cartoon dog with a giant spliff. **Dizzee Rascal**, for all his Number One singles, pyrotechnics and cuts from upcoming album 'The Fifth', just can't compete.

It's **Rihanna** who is tonight's big draw. Yet while RiRi has plenty of hits, she's only got about five proper *tunes*, and that's not nearly enough to headline a festival like this. 'We Found Love' and 'Only Girl (In The World)' ensure the Barbadian finishes strongly, but the first 20 minutes of her set flirt with disaster; the crowd's boredom and lack of engagement is matched only by Rihanna herself, who leaves most of the heavy lifting to her backing singers. During 'S&M', when she declares, "Y'all need to help me sing this shit," you've got to wonder how much more help she can require.

Not as much as Liam Gallagher, sadly. **Beady Eye** draw a half-interested crowd to the Radio 1 stage, but that enthusiasm soon wanes as Liam systematically murders every song. 'BE' is a good album, but Liam's heart just doesn't seem in it; after 'Morning Glory' finally jolts the crowd into some sort of life, he sneers that "You can all go back to sleep again now." On this sort of form, who can blame them?

**Highlight of the day:** Snoop Dogg's shout-out to everyone who helped in the 2010 ruling that allowed him back into Britain.

## SUNDAY

That last-day crowds tend to be smaller and less enthusiastic is a fact of festival life. Thankfully, **Yeah Yeah Yeahs**' Karen O doesn't use that as an excuse to phone it in: she breaks hearts with 'Maps' and pinwheels around the stage like a rogue firework during 'Date With The Night'. **Hurts** have similar issues, and Theo Hutchcraft looks peeved about it. But **Frank Turner** fares better on the Radio 1 stage, if only because he goads the audience into life. "I'm not one to stir up national rivalries, but they're pretty good at this in England," he says before 'Recovery', shamelessly stirring up national rivalries.

Over on the Transmissions Stage, Australian duo **Jagwar Ma** have found their Bez: for the duration of their set, a half-naked punter is onstage throwing shapes that Euclid, Greek father of geometry, never dreamt of. He's so engrossing it takes a while for people to notice the danceable '60s pop of 'Come Save Me' morphing into The Proclaimers' '(I'm Gonna Be) 500 Miles'.

They're followed by local(ish) heroes **Chvrches** – who, frontwoman Lauren Mayberry warns, "Won't be one of those bands who come on and say, 'Hi, Glasgow!' because we geographically know where we are." They seem pretty confident about where they're going, too: their arsenal of electro-pop bangers is now formidable enough that they can open with classic debut single 'Lies' and actually *improve* from there. **Foals**, however, have a harder time of it, and the nuances of their loopy math-pop are lost on a crowd who only came to hear 'My Number'.

As for tonight's headliners, **The Killers**? Their 2007 appearance at T was one of the defining gigs of their career, and you worry that (like so much else this weekend), this show won't live up to expectations. It does, and then some. The Las Vegas quartet have a supply of anthems few bands can compete with, and following the mixed fortunes of this weekend's headliners, they're not just a steady hand, but a necessary offering to T's core indie-rock audience. To say they're gladly accepted is an understatement.

**Highlight of the day:** The Killers covering Travis' 'Side'. Didn't see that one coming.

*Barry Nicolson*

## HOW WAS IT FOR YOU?

**GUS UNGER-HAMILTON**
ALT-J

**"I saw a load of people going on this rollercoaster thing. It seems to be a magnet for pillheads. Oh, and look over there: it's Chilli from Palma Violets falling over a fence."**

**AUSTIN WILLIAMS**
SWIM DEEP

**"I keep seeing this angel walking around the backstage area. She's not amazingly good-looking or anything, she just looks like an angel. She just floats around."**

Tyler, The Creator delivers an above-par show. Arf!

# ODD FUTURE

**THE FORUM, LONDON** MONDAY, JULY 1

*Rap's naughtiest collective carry on corrupting with punk rebellion and unruly teen spirit*

Being front row at an Odd Future gig is like being on the bouncy castle when the big boys get on: at first it's scary, but then it's kind of fun, until someone jumps on your throat. In many ways tonight really is a children's party, only instead of musical statues the game is called 'elbow your neighbour's face to the soundtrack of surrealist horror rap'. Tween girls scream over psychosexual crunk, and the boys – 12-year-old shirtless psychos with rage in their eyes – mosh like it's the new rock'n'roll. And the party clown? He's puffing dope smoke like a hungry dragon and calling the kids "cocksuckers" – and there's nine of him, from Tyler, The Creator to Domo Genesis to Mike G. As 1,500 rugrats scream "FUCK YOU" like Tyler's private army, it's clear Odd Future right now are the quintessential teen band. The bar is even selling Jelly Babies. True story.

Tyler sprints onstage to opener 'Wolf'. An hour of violence later and 'Rella' is playing merry hell with the light fittings, while the MIA-like 'Tamale' incites comedy boogying on both sides of the pit. Live, rap's notorious sloppiness is often problematic, but here it just adds to OF's punk edge and the show's disorientating barrage. And even if the synth-lounge stuff from 'The OF Tape Vol 2' doesn't quite work, their astonishing early material is undeniable. The avant 'French!' sounds seminal, while unofficial OF national anthem 'Sandwitches' is a thundering hymn in the dark temple of the Wolf Gang.

Tyler is panting by the end, while the insatiable teens cry "jump, jump!" – baying for a stagedive. "Fuck no, you think I'm crazy?" he replies. "Look at that psycho in the green ski mask. He'll fuck me up!"

They're one of the funniest acts to be around, whether it's taking the piss out of the crowd or each other. On 'Oldies', Tyler hushes the crowd for Jasper's verse (he's famous for fluffing his lines). It seems that, as a collective, they keep each other's egos in check. And man, you really wanna be in their gang. ***John Calvert***

## *View From The Crowd*

### *HOW WERE ODD FUTURE?*

**Laura Brennan, 23, London**
"I'm a pig in shit. Followed them since their early stuff and they never disappoint."

**Jamie McLean, 22, Surrey**
"I travelled all the way from Scotland. Awesome atmosphere, great set of fans."

# THE SMASHING PUMPKINS

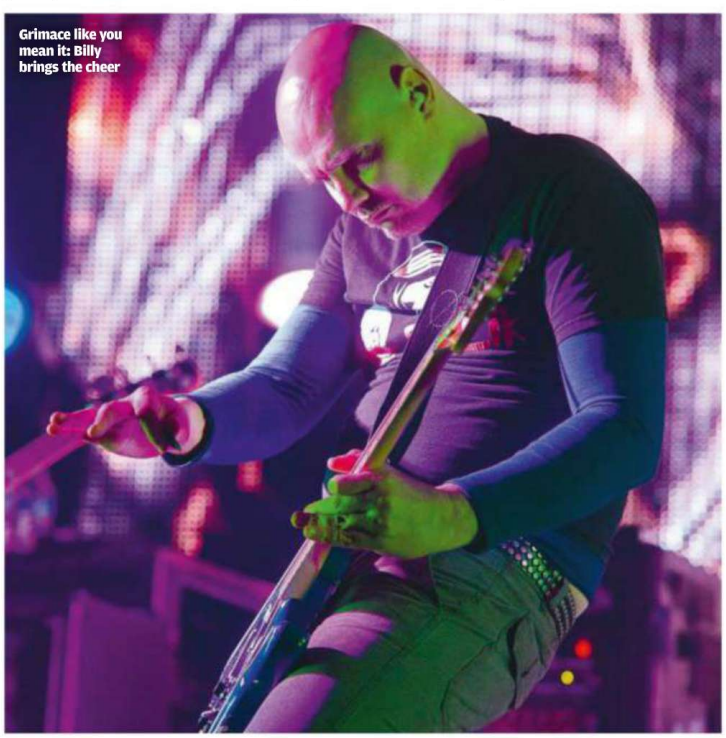
**02 ACADEMY, GLASGOW** TUESDAY, JULY 2

*Stick with Billy Corgan and his new bandmates long enough and they'll eventually play some hits*

Billy Corgan is smiling. It's disconcerting, but nothing compared to the slack-jawed surprise when he displays a sense of humour. "Did you know I'm part-Scottish?" he asks halfway through tonight's two-and-a-half hour set. "Which part?" enquires guitarist Jeff Schroeder. "The poet in me," Corgan replies. "The bad attitude? That's the English part." Cue the cheers. And cue Billy going off on a triumphal monologue about how he started The Smashing Pumpkins 25 years ago "to be able to do whatever the fuck I wanted to do". As if to prove his point, he then informs us that "we're going to play the title track from our last album, 'Oceania'." Cue another – decidedly less enthusiastic – round of cheers.

The decision to persevere with The Smashing Pumpkins after sacking Jimmy Chamberlin, his last remaining original bandmate, in 2009 might have raised a few eyebrows, but Corgan's unarguable talent – and his similarly indisputable gift for pissing off everyone around him – was always what made the high drama worthwhile in the first place. You suspect this current iteration (the Phantom Pumpkins, if you will) do a lot less arguing and a lot more falling in line, and perhaps that's for the best. Certainly, Corgan's jocular mood seems to have kept his notorious setlist sadism at bay: while there are vast stretches tonight that feel almost geologically slow, there's always a carrot at the end of the stick, whether it takes the form of a bruising 'XYU' or the luminous 'Disarm'.

That said, he entertains only grudgingly. You can tell his heart isn't really in older songs such as 'Tonight, Tonight' (on which his delivery stutters where it should soar) or 'Bullet With Butterfly Wings' (which is raced through rather haphazardly), although it doesn't matter too much: the crowd are what make those moments feel special. He seems happier ploughing a proggy furrow through the likes of 'Quasar' and 'Pinwheels', or revelling in the musicality of his new band, who may look conspicuously young (drummer Mike Byrne was just a year old when 'Gish' was released), but arguably outstrip his old one with sheer technical ability. And therein lies the trade-off: the Pumpkins' career has never been consistent enough to warrant such a lengthy setlist, but it gives Corgan enough leeway to do what he feels inclined to, without denying everyone what they came to hear. As '1979' finally brings things to a close, it's hard to feel anyone got the short end of the stick. ***Barry Nicolson***


Grimace like you mean it: Billy brings the cheer

DEREK BREMNER, EUAN ROBERTSON

Random nature fact: Galapagos tortoises can live 150 years

# THE ROLLING STONES

## BARCLAYCARD BRITISH SUMMERTIME, HYDE PARK, LONDON SATURDAY, JULY 6

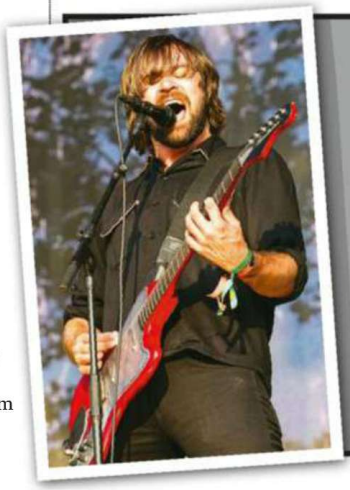
*The world's biggest band return to the site of their legendary 1969 gig, older and (mostly) tighter*

Almost 44 years ago to the day, The Rolling Stones threw a free mega-gig in London's Hyde Park. Troubled former Stone Brian Jones had been found face-down in his swimming pool days earlier, new guitarist Mick Taylor was making his debut, and somewhere between 250,000 and half a million people turned up. Before this evening's gig, a period video runs, showing flare-wearing fans hanging from trees to catch a glimpse of the band. Tonight the same group play on a stage that's framed by plastic oak trees, to a capacity crowd of 65,000, most of whom have paid the equivalent of a black-market kidney to be there. It looks, as Mick Jagger notes, in that most imitated of accents, "like Wimbledon meets a pantomime forest".

The British part of the Stones' 50 & Counting tour has been all about statement gigs, and following a triumphant Glastonbury debut last week, tonight has the overwhelming gravitas of history. But if Worthy Farm proved that the band are still spry enough to hold their own against the likes of Arctic Monkeys and Mumford & Sons, Stones In The Park 2013 looks set to undo some of that, as it begins with Keith Richards clonking out the opening chords of 'Start Me Up' not just in the wrong key, but out of time too. Happily, it's a temporarily blip: minutes later, during a storming 'It's Only Rock 'n' Roll (But I Like It)', Jagger is marching down the catwalk like a man with a ferret down his trousers, and the Stones seem as unbeatable as they did in Pilton.

The gig is full of nods to '69: images of butterflies appear on the wraparound screens during 'Miss You', referencing the cabbage whites released in honour of Jones. Mick Taylor appears to play a suitably rambling 'Midnight Rambler'; and, at one point, with impeccable comic timing, Jagger emerges wearing the cinched white jacket he wore in '69, saying, "Just something I found in the back there." As darkness descends, so does a sense of drama: 'Sympathy For The Devil' sees plumes of flame, and Jagger so engrossed in his "*woo-woo*"s he fails to stop at the end of the song. Decades have passed, faces have melted, but the Stones have arguably improved. Keith has said of '69, "We played pretty bad until the end." Tonight, they played like the grizzled old pros they are – *almost* from start to finish. ***Dan Stubbs***

JENN FIVE



## THE SUPPORT: THE VACCINES

Taking their opening slot very seriously, The Vaccines play harder and faster than ever during their 45 minutes, with new track 'Melody Calling' jostling alongside hits from the band's two albums. "Are you suitably warmed up?" shouts drenched singer Justin Young towards the end, looking oddly like Oliver Reed. "Well, thank fuck for that." ***DS***

## FREDDIE COWAN *on...*

**BEING A FANGIRL**

"It's the biggest crowd we've ever played – we couldn't see where the mass of people ended. We met the Stones beforehand and I was a total fangirl. They were exactly as you'd imagine – Keith smoking, Mick taking the piss out of the photographer. It was amazing."

**HYDE PARK '69...**

"I learned to play guitar to the DVD of their gig in Hyde Park '69 (*The Stones In The Park*), because Mick Taylor is one of my favourite players – and Keith too, obviously. I watched that DVD about 1,000 times."

**...VS GLASTONBURY 2013**

"I saw the Stones play at Glastonbury, but there were so many people I couldn't get anywhere near to the stage. This time was perfect – I'm still buzzing."

Damon Albarn: Open mouth

# OPEN'ER FESTIVAL

**GDYNIA, POLAND** WEDNESDAY JULY 3–SATURDAY JULY 6

*Blur, Arctic Monkeys, QOTSA – the Polish know how to party*

"I like jumping!" yells Axl Rose, jumping. He tries talking to Henry Rollins, but Rollins reminds him, "I am Henry Rollins, I don't talk." Meanwhile, over in the Cobain household, Courtney Love, Kurt, a surprisingly stocky Dave Grohl and Frances Bean – a dribbling middle-aged man wearing only an oversized Nirvana T-shirt – shout at each other for several hours about Eastern European capitalism before Kurt shoots himself, only to be joined on his deathbed by Amy Winehouse. And all this at a festival where it's *very* hard to get drunk.

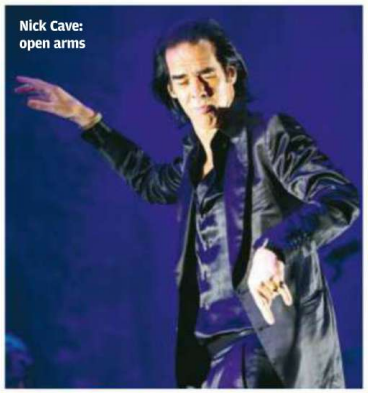
Not many weekenders open each day with a surrealist play about the link between Courtney Love and Polish capitalism in the 1990s. And not many 2013 festivals have an array of headliners to rival Poland's Open'er. Simply avoid **Editors**' worrying new tendency towards Pearl Jam-style groaning and the first band you catch on Wednesday is probably the best on the planet this summer. **Blur** pile straight into 'Girls & Boys', 'Popscene', 'There's No Other Way' and 'Beetlebum' (between Damon referencing the Gdansk trade union solidarity movement of the '80s). Leaning heavily on the space-bubbles-and-megaphones era of '13' mid-set, they scale their grandest sonic towers before Damon starts sprinting across the stage to 'Parklife', jumping in the crowd to 'Country House' and punching God along to 'The Universal'. The sumptuous Beatledelic wash of 'Under The Westway' remains the newest tune on display, but from 'Tender''s broken paean of survival to 'Song 2''s whiplash hedonism, there's life in the old dog-track yet.

A hike across the alcohol-free wastelands to a Tent Stage seemingly in a different continent, **Alt-J** feel like an anticlimax. Still, Open'er climbs the tent poles to catch the churchy methadone minimalism of 'Buffalo' and 'Matilda', soft as clouds and twice as heavenly.

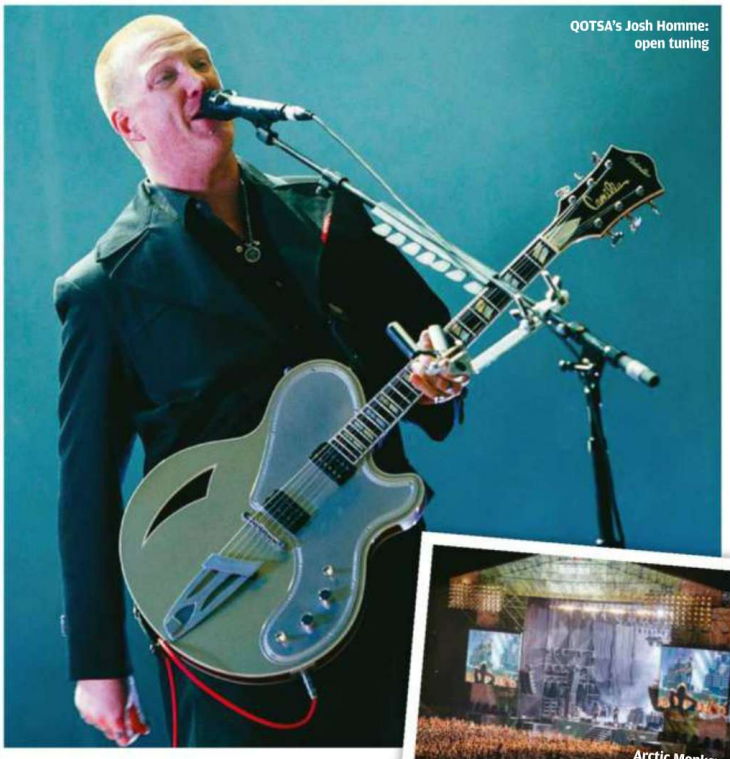
***Blur are probably the best band on the planet this summer***

Leaving **Crystal Castles** (below) to demolish the tent until 3am, back at the Main Stage **Kendrick Lamar** is devoutly on-message, dedicating 'Swimming Pools (Drank)' to Heineken and merging artful rhymes with synth-rock riffs. He pads his set out, though, splitting 'mAAd City' in half to squeeze in A$AP Rocky and Young Jeezy covers.

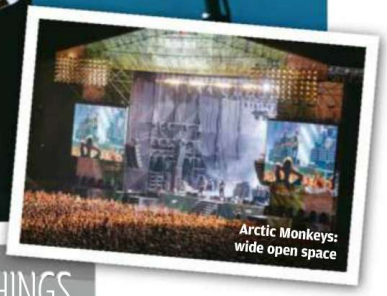
A drizzly Thursday finds **Tame Impala**'s pastoral swirls lacking shine despite 'Elephant''s inspired impression of T. Rex glitter-bombing Pink Floyd. But no amount of sogginess can halt **Arctic Monkeys**' inexorable march to the stadiums. Suited like Vegas showmen and with Alex Turner still

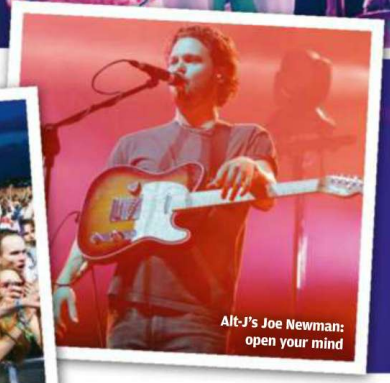

Nick Cave: open arms

Kings Of Leon's Caleb Followill: open fire


QOTSA's Josh Homme: open tuning

Tame Impala's Kevin Parker and Jay Watson: Openism


Arctic Monkeys: wide open space


Alt-J's Joe Newman: open your mind

Kendrick Lamar: open another can

RICHARD JOHNSON

doing his Shrunk In The Wash Elvis routine, their newer songs 'Do I Wanna Know?' and 'R U Mine?' are received as wildly as 'When The Sun Goes Down' or 'Fluorescent Adolescent'. And older tunes like 'Dancing Shoes' and 'Fake Tales Of San Francisco' are given added menace and mystique by their proximity to the more muscular 'Don't Sit Down 'Cause I've Moved Your Chair' and 'Crying Lightning'. New song 'Mad Sounds', meanwhile, slots neatly into the Arctics' nifty line of heartbreak ballads alongside 'She's Thunderstorms' and a superlative 'Cornerstone'. Fists full of adrenalin and hips full of lust, they're a malevolent fairground spectacle driven to distraction: "I've been trying to hold it in, but I can't hold it any more," Turner drawls, before unleashing the caged riff to 'I Bet You Look Good On The Dancefloor'. He must leave his passion in contagious pools on the stage, because **Nick Cave** effortlessly trumps his Glastonbury set by hammering through 'Papa Won't Leave You, Henry' and 'The Weeping Song', striding over the crowd like Satan hoisting his boot-heel and tinkling out a sublime, poetic 'Into My Arms'. Gnarly/beautiful.

On Friday, the gnarl goes on as **Queens Of The Stone Age** take the stage to a cartoon backdrop of a monster hand shattering panes and fire straight into 'Feel Good Hit Of The Summer', the worst song ever to ingest along to but one hell of a set-launching jacksie-rocket. "It's a beautiful fucking world tonight," says a fag-chuffing post-death Josh Homme, celebrating with early runs through 'You Think I Ain't Worth A Dollar, But I Feel Like A Millionaire' and 'No One Knows', his fingers crushing splinters from his guitar neck, the bass set to ray-gun, these desert rock behemoths laced with mind-stretching psychedelics and a guy in a wheelchair crowd-surfing. 'Sick, Sick, Sick' is the Devil's hand-jive, 'Burn The Witch' a mob-handed torch song, and tracks from '...Like Clockwork' come adorned with devilish cartoons – space demons for 'My God Is The Sun', a bazooka-toting zombie biker for the dark disco of 'If I Had A Tail'. It's a diesel-rock party Josh doesn't want to end: "Everyone come backstage to get shitfaced." He'll never learn.

**The National** make a polite attempt to out-punk Queens, in a piss-up-at-a-book-club kind of way. Swigging red wine from the glass and dressed to lead a James Joyce seminar, Matt Berninger screams, croons and mumbles his way through ecstatic, aching swirl-rock crescendos like 'Buzzblood Ohio', the cannibal romance 'Conversation 16' and cinematic sea-swell of 'England'. Slowly he works himself into a heated mania, beating his head with the microphone, throwing his wine glass to the floor and heading far out to bawl 'Mr November' from the middle of a crowd scrum. And **Disclosure**'s diamanté soul-rave tunes are supposed to be the wildest spectacle of the evening? Waaaay too tame.

Saturday brings the biggest crowd and the festival's most hit-and-miss bill. **Everything Everything** dazzle with their boff-pop falsetto tongue-twisters full of robo-crickets, Shinto bits, science equipment and hilarious face/fence confusions, then **Miguel** fluffs it by coming on like a psychedelic R&B Lenny Kravitz. Stodgy funk-rock solos? What is this? So thank God for reliable old **Kings Of Leon** with their fast ones at the start, their epic ones in the middle and their combustible copulation at the end. An upbeat one-two of 'The Bucket' and ragged punk newie 'It Don't Matter' bucks their slow drift plodwards and the likes of 'Back Down South' and 'Cold Desert' are maturing into sophisticated concerns, like the band themselves – Matthew is becoming quite the guitar hero while Jared appears to be moonlighting as a 19th century moonshine runner. It's comfortably rousing stuff, after which Radiohead's **Jonny Greenwood** arrives with a guitar and a laptop to lull Open'er to a wafty close with the repetitive, intricate ambient lilts of a Steve Reich guitar composition, pure aural marshmallow. A surreal close to one of the best bills of the summer, bouncing Axls and all.

***Mark Beaumont***

## FOUR THINGS WE LEARNED AT OPEN'ER

### POLES LIKE TO PARTY

Both Disclosure and Crystal Fighters drew huge crowds ready to rave their legs down to the knees.

### OPEN'ER IS "THE BEST CROWD ON THE WHOLE TOUR..."

Or so say Queens Of The Stone Age and Kings Of Leon. Unless there's some sort of royal training to say that sort of thing?

### NICK O'MALLEY GETS DRUNK QUICKLY

Only a couple of birthday shots and pints in the hotel bar post-gig, and a porter had to escort the Arctic Monkeys bassist to his room.

### RIHANNA AND NME PHOTOGRAPHERS DO NOT SHARE A FANBASE

So our lensman Rich Johnson found when he hopped out of a people-carrier at the hotel to groans from the waiting Rihanna fans.

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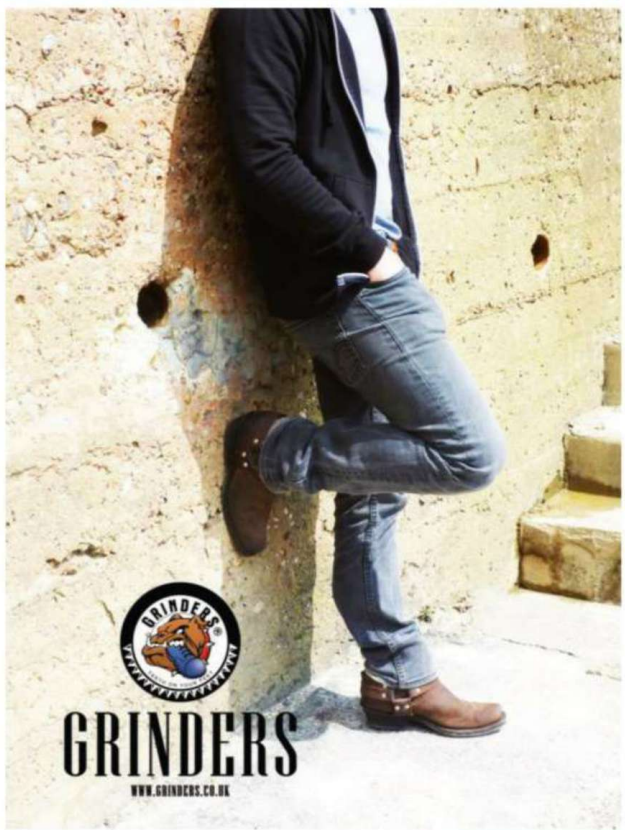



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# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

*Edited by Siân Rowe*

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# BOOKING NOW

## PIXIES

STARTS: Manchester O2 Apollo, Nov 21

DON'T MISS

Following the release of 'Bagboy', their first new song for nine years, Pixies have announced dates for the European leg of a new world tour. With Kim Deal having quit the band, Frank Black, guitarist Joey Santiago and drummer David Lovering will be joined by bassist Kim Shattuck of brilliantly named LA outfit The Muffs. As well as favourites 'Debaser' and 'Where Is My Mind?', Black has promised songs the band "haven't played in ages or never played live before", including 'Surfer Rosa' closer 'Brick Is Red' and 'Havalina' from 1990's 'Bossanova'. Rumours persist that they'll release their first LP since 1991's 'Trompe Le Monde' (there are also more new demos out there, related to "a film idea that never got made"), so find out if there's any truth in it this November in Manchester and at London's Hammersmith Apollo (24, 25).

## ALLAH-LAS

STARTS: Brecon, Green Man Festival, Aug 17

The LA four-piece head to the UK to play their surfy garage rock at Green Man festival, before setting off for Glasgow (19) and Edinburgh (20).

## DUCKTAILS

STARTS: London The Borderline, Aug 22

Matt Mondanile returns to the UK with eccentric album 'The Flower Lane'. See him in London, Manchester (23), Bristol (24) and Brighton (25).

## CHANCE THE RAPPER

STARTS: London XOYO, Aug 26

The US wordsmith plays his first UK show in London. His 'Acid Rap' mixtape is available to download now.

## JULIO BASHMORE

STARTS: Aberdeen, secret location, Sep 27

The DJ plays gigs in 11 secret locations across the UK this autumn, finishing with a show in Leeds (Nov 2).

## WILLIS EARL BEAL

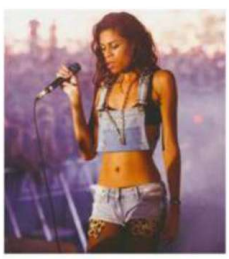
STARTS: London St Giles-In-The-Fields Church, Oct 3

The Chicago-born singer visits London, Manchester (4) and Bristol (5) on his 'Church Of Nobody' tour.

## ICONA POP

STARTS: London XOYO, Oct 9

Join the Swedish pair as they celebrate the success of their massive Number One banger 'I Love It' with this new date at the London club.



## ALUNAGEORGE

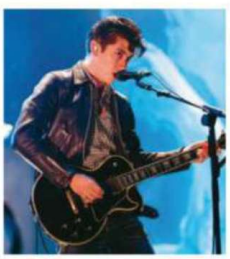
STARTS: Norwich Waterfront, Oct 12

The slinky dance-pop duo play 11 dates in support of debut album 'Body Music', kicking off in Norwich and finishing in Nottingham (Oct 30).

## WAXAHATCHEE

STARTS: Oxford, Gathering Festival, Oct 19

The grunge-pop singer plays eight shows this October. The tour ends in Brighton at the Green Door Store (Oct 30).



## ARCTIC MONKEYS

STARTS: Newcastle Metro Radio Arena, Oct 22

Expect eight huge headline sets from the Monkeys, wrapping up in Sheffield (Nov 2).

## EUROS CHILDS

STARTS: Sheffield The Harley, Oct 24

The ex-Gorky's Zygotic Mynci frontman promotes new solo album 'Situation Comedy' at 17 dates this autumn, finishing in Bristol (Nov 30).

## BEADY EYE

STARTS: Glasgow Barrowland, Nov 10

Liam and co visit Glasgow, Leeds (12), Newcastle (13), Manchester (15, 16), Wolverhampton (18), Portsmouth (19) and London (21).

## CHARLI XCX

STARTS: London O2 Academy Islington, Nov 30

Following a two-month tour of the USA and mainland Europe, Charli returns to the UK for this one-off date.

RICHARD JOHNSON, POONEH GHANA, DAN KENDALL, ANDY WILLSHER, TOM OXLEY, SHAWN BRACKBILL

# PICK *of the* WEEK

*What to see this week? Let us help*

## LATITUDE

**STARTS: Southwold Henham Park, Jul 18**

NME PICK

Two much-loved British bands are making the step up to headlining status at this year's Latitude. Bloc Party top the bill on Friday night, with support from The Maccabees and Cat Power. Catch Kele and co before they go on indefinite hiatus (again). On Sunday, Grizzly Bear, Bobby Womack and James Blake all play second fiddle to Foals (pictured). Based on their hooky third album 'Holy Fire', Yannis will have no problem convincing the Suffolk crowd he deserves to be bossing it up there. The Main Stage line-up is completed by Kraftwerk's 3D show on Saturday, alongside Jessie Ware, Yeah Yeahs Yeahs and Hot Chip. Alt-J, Rudimental and Disclosure also perform and, because Latitude isn't all about music, there's comedy from Eddie Izzard and Dylan Moran, plus films including British Sea Power's *From The Sea To The Land Beyond* and a David Bowie special. Weekend tickets are still available at £190.50.

### Everyone's Talking About GENTLEMEN OF THE ROAD STOPOVER

**STARTS: Lewes Convent Field, Jul 19**

Mumford & Sons oversee another edition of their own Stopover festival. They headline Saturday with support from The Vaccines, Johnny Flynn, Mystery Jets and Deap Vally. Vampire Weekend play on Friday alongside British Sea Power and White Denim.

### Don't Miss THE HORRORS

**STARTS: Truck Festival, Oxford Hill Farm, Jul 20**

The Horrors debuted new songs at a recent festival performance, so it's likely that new material ('Elixir Spring' is an "upbeat track reminiscent of the most anthemic moments of their last album 'Skying'", according to us) will get another airing as they play Saturday night at the Oxfordshire festival. Spiritualized are last on Friday night.

### Radar Stars TRAMLINES FESTIVAL

**STARTS: Sheffield various venues, Jul 19**

This three-day, city-wide festival is a chance to see a whole summer's worth of new bands for £15. Must-see attractions include Brighton's The Wytches playing their gloomy, chugging rock, producer Koreless and his mesmerising shuffling beats, Manchester shoegazers Great Waves and electro duo Iyes.

# WEDNESDAY

*July 17*

**BELFAST**
**Tom Russell** Errigle Inn 028 9064 1410

**BIRMINGHAM**
**Santana** LG Arena 0121 780 4133

**BOURNEMOUTH**
**Heavens Basement/Skarlett Riot** Sound Circus 01202 551802

**BRIGHTON**
**Andrew Duhon** Latest Music Bar 01273 687 171
**Jungbluth** Cowley Club 01273 696 104

**BRISTOL**
**Ashestoangels/Fearless Vampire Killers** Fleece 0117 945 0996
**Jurassic 5** O2 Academy 0870 477 2000

**CAMBRIDGE**
**Carnal Decay/Pighead** Portland Arms 01223 357268

**CARDIFF**
**The Original Rudeboys** University 029 2023 0130

**CARLISLE**
**Dave Evans/Fyre Power** Brickyard 01228 512 220

**COLCHESTER**
**By The Sea/Plantman** Arts Centre 01206 500900

**EDINBURGH**
**Amanda Palmer** Picture House 0844 847 1740
**Jessie J** Castle 020 7771 2000
**Neil Thompson** Captain's Bar 01316 682312

**GLASGOW**
**Laki Mera** Broadcast 0141 332 7304

**GUILDFORD**
**Milo Greene** Boileroom 01483 539 539
**Vasilis Xenopoulos** Farncombe Cavern 01483 416741

**LEEDS**
**Andy Doonan/Party Club** Cockpit 0113 244 3446
**Atlas/Fed To The Ocean/Memories** Royal Park Cellars 0113 274 1758
**The Imports** O2 Academy 0870 477 2000
**Josh Record** Nation Of Shopkeepers 0113 203 1831

**LEICESTER**
**Brennen Leigh** Musician 0116 251 0080
**Chris Conway** The Cookie Jar 0116 2531212

**LIVERPOOL**
**Emily's Army** O2 Academy 2 0870 477 2000
**Stealing Sheep/Prides** East Village Arts Club

**LONDON**
**A Grave With No Name** Birthdays 020 7923 1680
**Bad Sex** Proud Galleries 020 7482 3867
**Beth Rowley** Slaughtered Lamb 020 8682 4080
**The Bombay Royale** Village Underground 020 7422 7505
**Clean Bandit** XOYO 020 7729 5959
**Com Truise** Old Queen's Head 020 7354 9993
**Dawes** Borderline 020 7734 5547
**Dinosaur Pile-Up/Tigercub** Cargo 0207 749 7840
**Doggone** Catch 020 7729 6097
**Doomed From Day One** Club Surya 020 7713 6262
**The Dreaming Spires** Islington 020 7609 4917
**Eat Lights Become Lights** Rough Trade East 0207 392 7788
**Glitches** St Pancras Old Church
**Hijakkt** Troubadour Club 020 7370 1434
**Japandroids/The Wytches** Dingwalls 020 7267 1577
**Josef Salvat** Hoxton Square Bar & Kitchen 020 7613 0709
**Kyla Stroud** Zigfrid Von Underbelly 020 7613 1988
**Leeroy Stagger** Windmill 020 8671 0700
**The Mispers** Shacklewell Arms 020 7249 0810
**Moon Duo/Novella** Boston Arms 020 7272 8153
**MS MR/Thumpers** Electric Ballroom 020 7485 9006
**Noise Trade** Dublin Castle 020 7485 1773
**Pelican/JK Flesh** Garage 020 7607 1818
**Public Service Broadcasting** The Lexington 020 7837 5387
**Radstewart** Buffalo Bar 020 7359 6191
**Rivals** Old Blue Last 020 7613 2478
**Sticky Fingers** Barfly 0870 907 0999
**Taffy** Black Heart 020 7428 9730
**Tanya Kalmanovitch** Vortex 020 7439 7250
**Tigercats** Power Lunches Arts Café

**MANCHESTER**
**Devendra Banhart** The Ritz 0161 2364355
**Goldfrapp** Albert Hall M2 5QR
**Pax Indigo/Kind Eyes** Trof Fallowfield 0161 224 0467
**Torres** The Castle 0161 237 9485
**Tribal Tech** Band On The Wall 0161 832 6625
**Wintersun/Bloodshot Dawn** Club Academy 0161 832 1111

**NORWICH**
**The Afterparty/Avosetta** Brickmakers 01603 441 118
**Shadows Chasing Ghosts/Palm Reader** Waterfront 01603 632 717

**NOTTINGHAM**
**Throwing Up** Spanky Van Dykes 0115 924 3730

**READING**
**New Young Pony Club** Oakford Social Club 0116 255 3956

**SALISBURY**
**LARMER TREE FESTIVAL Van Morrison/Ahab/Polly & The Billets Doux** Larmer Tree Gardens 023 8071 1820

**SHEFFIELD**
**Harry Bird & The Rubber Wellies** Greystones 0114 266 5599

**SOUTHAMPTON**
**Burglars Of The Heart** Joiners 023 8022 5612
**Friends/No Ceremony** The Cellar 023 8071 0648

**STOCKTON**
**Sylvain Sylvain** Georgian Theatre 01642 674115

**ST ALBANS**
**The Bracknell** Horn 01727 853 143

**WOLVERHAMPTON**
**The Fabulous Thunderbirds** Robin 2 01902 497860

Stealing Sheep, East Village Arts Club, Liverpool

POONEH GHANA, TOM MARTIN, RICHARD JOHNSON, JENN FIVE, CAITLIN MOGRIDGE, EUAN ROBERTSON, DEREK BREMNER, RICHARD JOHNSON

# THURSDAY
## July 18

**BATH**
**Hilary Scott** Chapel Arts Centre 0122 5404445
**BIRMINGHAM**
**Eryn Non Dae** Scruffy Murphy's 0121 333 3201
**In Dante's Eclipse** O2 Academy 3 0870 477 2000
**Karma To Burn** Asylum 0121 233 1109
**Leafcutter John** Bulls Head
**Modest Mouse** The Institute 0844 248 5037
**Retox** Sunflower Lounge 0121 632 6756
**Rihanna** LG Arena 0121 780 4133
**Youth Lagoon/A Grave With No Name** Hare & Hounds 0870 264 3333
**BRIGHTON**
**Classic Plastic/Straw Bear** Sticky Mike's Frog Bar 01273 749 465
**Common People** Black Lion 01273 711 884
**The Gypsy Switch** Mesmerist 01273 328542
**Tunabunny/Flowers** The Hope 01273 723 568
**BRISTOL**
**Beth Rowley** Louisiana 0117 926 5978
**Bridges/Forget That Sunrise** Exchange 0117 9304538
**Dark Dark Dark/Love Like Birds** Fleece 0117 945 0996
**Edward Sharpe & The Magnetic Zeros** Trinity 01179 351 200
**Shock The Mighty Soundsystem** No 51 07786 534666
**Taffy** Thunderbolt 07791 319 614
**CAMBRIDGE**
**The Computers** Portland Arms 01223 357268
**CARDIFF**
**The Fabulous Thunderbirds** The Globe 07738 983947
**Hoodoo Wells** Undertone 029 2022 8883
**Signature** Buffalo Bar 02920 310312
**DERBY**
**Radar Love** Venue 01332 203545
**EXETER**
**Katriona Gilmore** Phoenix 01392 667080
**GLASGOW**
**Ricky Warwick** Classic Grand 0141 847 0820
**HEBDEN BRIDGE**
**Martha Wainwright** Trades Club 01422 845265
**HOLMFIRTH**
**Spiritualized** Picturedrome 01472 349222
**HUDDERSFIELD**
**Woog Riots** Bar 1:22 01484 538144
**HULL**
**Yashin** The Welly 01482 221113
**LEEDS**
**City Of Lights** Cockpit 0113 244 3446
**LEICESTER**
**Galley Beggar** Musician 0116 251 0080
**LIVERPOOL**
**The Dataset** Shipping Forecast 0151 709 6901
**White Cowbell Oklahoma/Indigo Sky** Lomax 0151 236 4443
**LONDON**
**Akron Family/Warm Soda** Hoxton Square Bar & Kitchen 020 7613 0709
**AK/DK/Chik Budo** Victoria 020 8399 1447
**The Black Seeds** O2 Shepherds Bush Empire 0870 771 2000
**The Black Tambourines/The Gang** Monarch 0871 230 1094
**Dan Le Sac/Scroobius Pip** Birthdays 0 20 7923 1680
**Darko/Trails** Barfly 0870 907 0999
**Den Haag** Camden Rock 0871 230 1094

Jessie Ware, Somerset House, London

**Devendra Banhart** Barbican Centre 020 7638 8891
**Great Ytene/Warm Brains** Shacklewell Arms 020 7249 0810
**Gum Takes Tooth/Klavikon** Café Oto 0871 230 1094
**Halo Halo/Mickey Gloss** Power Lunches Arts Café
**Heavens Basement/Skarlett Riot** 100 Club 020 7636 0933
**Japandroids** Dingwalls 020 7267 1577
**Jessie Ware** Somerset House 020 7344 4444
**Johnny Flynn** Tabernacle 020 7243 4343
**Laizi/P-Hocto** The Waiting Room 020 7241 5511
**Melanie Pain** Servant Jazz Quarters
**The Melrose Quartet** St Pancras Old Church
**Naked** Old Blue Last 020 7613 2478
**No Ceremony** Trinity Centre Hall 0871 230 1094
**Octomid** Rattlesnake Of Angel 020 7354 0471
**Papaphone** Water Rats 0207 813 1079
**The Pressurehead** New Cross Inn 020 8692 1866
**Raffertie** Sebright Arms 020 7729 0937
**The Statue Thieves** Nambucca 020 7272 7366
**Trembling Bells/Mike Heron** Bush Hall 020 8222 6955
**Vanilla Ace/Gaoler's Daughter** Proud Galleries 020 7482 3867
**Yassassin** Garage 020 7607 1818
**MANCHESTER**
**Club Tragicana** Islington Mill 0871 230 1094
**Fight Like Apes** Night & Day Café 0161 236 1822
**Flume** Gorilla 0161 832 1111
**Goldfrapp** Albert Hall M2 5QR
**Josh Record** The Castle 0161 237 9485
**Misty's Big Adventure** Black Lion 0161 834 9009
**Santana** Arena
**Throwing Up** Soup Kitchen 0161 236 5100
**MILTON KEYNES**
**The Spooky Men's Chorale/Lucy Wise** Stables 01908 280800
**NEWPORT**
**Carnal Decay** Le Pub 01633 221477
**NORWICH**
**Freeload** Brickmakers 01603 441 118
**NOTTINGHAM**
**Wintersun/Bloodshot Dawn** Rescue Rooms 0115 958 8484
**OXFORD**
**Ross Stanley** Wheatsheaf 01865 721 156
**Two Gallants** O2 Academy 0870 477 2000
**PLYMOUTH**
**Dennis Ellsworth** The B-Bar 01752 242021
**PORTSMOUTH**
**Evil Scarecrow** Edge Of The Wedge 023 9286 3911
**READING**
**Divine Chaos** The Facebar 0118 956 8188
**Flower-Corsano Duo/Toddlers** South Street Arts Centre 0118 960 6060
**SALISBURY**
**LARMER TREE FESTIVAL** **Dexys/The Beat/Cymbals/Goan Dogs/Fearne** Larmer Tree Gardens 023 8071 1820
**SHEFFIELD**
**Room 94** O2 Academy 0870 477 2000
**SOUTHAMPTON**
**Dinosaur Pile-Up** Joiners 023 8022 5612
**ST ALBANS**
**Missing Andy** Horn 01727 853 143
**TUNBRIDGE WELLS**
**Fearless Vampire Killers/Ugly Love** The Forum 0871 277 7101
**WAKEFIELD**
**Shadows Chasing Ghosts/Palm Reader** The Hop 0871 230 1094
**WOLVERHAMPTON**
**With One Last Breath** Slade Rooms 0870 320 7000
**YORK**
**Salvation Jane** Black Swan Inn 01904 686 911
**X-UFO** Fibbers 01904 651 250

# FRIDAY
## July 19

**ABERDEEN**
**DJ Lunik** Snafu 01224 596 111
**Ricky Warwick** Moorings Bar 01224 587602
**BATH**
**Connie Lush** Chapel Arts Centre 0122 5404445
**Leftfield** Moles 01225 404445
**BIRMINGHAM**
**Arbor Lights/Sunrise Over Europe** Rainbow 0121 772 8174
**The Bluebeat Arkestra** Bulls Head
**Brokenwitt Rebels** O2 Academy 3 0870 477 2000
**Habitual** Wagon & Horses 0121 772 1403
**Two Gallants** The Institute 0844 248 5037
**1977** Roadhouse 0121 624 2920
**BOURNEMOUTH**
**Evil Scarecrow** Sound Circus 01202 551802
**BRIGHTON**
**Astrid's Tea Party** Sticky Mike's Frog Bar 01273 749 465
**Don Rosco** Volks Tavern 01273 682828
**Dread Messiah** Green Door Store 07894 267 053
**John Crampton** Western Front 01273 725 656
**Just Blaze/Terror Danjah/Sir Spyro** Concorde 2 01273 673 311
**Levellers** Dome 01273 709709
**BRISTOL**
**Dinosaur Pile-Up** Louisiana 0117 926 5978
**Gravenhurst** The Cube 0117 907 4190
**Guido** Exchange 0117 9304538
**Red Sky July** St Bonaventure 0117 929 9008
**Speaking In Tongues** Thunderbolt 07791 319 614
**Tunabunny** Café Kino 01179 249200
**CARDIFF**
**Feline/Storm** Clwb Ifor Bach 029 2023 2199
**Veto** Gwdihw Café Bar 029 2039 7933
**CHESTER LE STREET**
**Dakota** The Black Horse
**DERBY**
**Implants/The James Warner Prophecies** The Hairy Dog
**EXETER**
**Paper Aeroplanes** Phoenix 01392 667080
**FALMOUTH**
**The Christians** Princess Pavilion 01326 211222
**GATESHEAD**
**Matthew E White** Sage Arena 0870 703 4555
**GLASGOW**
**Shadows Chasing Ghosts/Palm Reader** Classic Grand 0141 847 0820
**GUILDFORD**
**Jaguar Skills** University Of Surrey 01483 689 223
**Tall Ships** Boileroom 01483 539 539
**HEBDEN BRIDGE**
**The Lovely Eggs** Trades Club 01422 845265
**HIGH WYCOMBE**
**Abadden/Grindhouse/Bad Sign** Alternator Fest
**HULL**
**Payback** New Adelphi 01482 348 216
**LEEDS**
**The Chasing Dark** New Roscoe 0113 246 0778
**Eviscerate Carnage** Royal Park Cellars 0113 274 1758
**Introducinglive** Brudenell Social Club 0113 243 5866
**Racket Ball** Fenton 0113 245 3908
**The Raglans** Cockpit Room 3 0113 2441573
**Sylvain Sylvain** Cockpit 0113 244 3446
**LEWES**
**GENTLEMEN OF THE ROAD STOPOVER** **Vampire Weekend/British Sea Power/White Denim/Youth Lagoon** The Convent Field
**LIVERPOOL**
**The Usual Crowd** O2 Academy 2 0870 477 2000
**LONDON**
**Aeroplane** XOYO 020 7729 5959
**Animal Kingdom** Barfly 0870 907 0999
**LOVEBOX** **Azealia Banks/Disclosure/Dauwd/Duke Dumont/John Talabot/Wiley/SBTRKT (DJ Set)/Rudimental/Julio Bashmore/Lulu James** Victoria Park 0870 040 0058
**Blackbeard's Tea Party** Cable Street Studios 020 77901309
**Dark Dark Dark** Hoxton Square Bar & Kitchen 020 7613 0709
**The Dogbones** Dublin Castle 020 7485 1773
**Edward Sharpe & The Magnetic Zeros** Somerset House 020 7344 4444

**Friction/Breakage/Icicle** Fabric 020 7336 8898
**George Clinton & Parliament Funkadelic** Grand 020 7223 6523
**The Harlots** Club NME @ KOKO 0870 4325527
**Karma To Burn** Boston Arms 020 7272 8153
**Lois & The Love** Borderline 020 7734 5547
**Ned** Our Black Heart
**Ringolevio** Water Rats 0207 813 1079
**Samara Lubelski** Café Oto 0871 230 1094
**Skepta/Shahha** Proud Galleries 020 7482 3867
**Stone Kings** Scream Lounge 020 8667 0155
**Stylo G** Scala 020 7833 2022
**Wookie/Karma Kid** Nest 020 7354 9993
**W-Squad** Rhythm Factory 020 7247 9386
**MANCHESTER**
**Clockwork Radio** Castle Hotel 0161 237 9485
**James Murphy/Two Many DJs** New Century Hall 0161 827 5198
**The Kickin Pigeon** Common Bar 0161 832 9245
**Mob Rules** Ducie Bar 0161 237 9499
**Mogwai** Albert Hall M2 5QR
**New Young Pony Club** Night & Day Café 0161 236 1822
**Room 94** Academy 3 0161 832 1111
**Shangaan Electro** Islington Mill 0871 230 1094
**Those Who Seek** Club Academy 0161 832 1111
**MIDDLESBROUGH**
**Attention Thieves** Empire 01642 253553
**NEWCASTLE**
**The Horrorist** Hoults Yard 0191 265 4282
**The Kill** Star Inn 0191 222 3111
**Rexine/The Turing Test** Cumberland Arms 0191 265 6151
**Wintersun/Bloodshot Dawn** O2 Academy 0870 477 2000
**NORTHAMPTON**
**Paul Weller/Toy** Delapre Park 01604 708675
**NORWICH**
**Jake Morrell** Brickmakers 01603 441 118
**NOTTINGHAM**
**Karybdis** Rescue Rooms 0115 958 8484
**Savage** Rock City 08713 100000
**OXFORD**
**The Shoestrung** Cellar 01865 244 761
**PORTSMOUTH**
**The Targets/Fleet Street** Cellars 0871 230 1094
**PORT TALBOT**
**Panic Station** Grand Hotel
**PRESTON**
**Michael Schenker** 53 Degrees 01772 893 000
**RAINTON**
**DEER SHED FESTIVAL** **Edwyn Collins/The Milk/Deep Sea Arcade** Baldersby Park 01845 595 980
**RUGBY**
**Yashin/With One Last Breath/Silent Screams** Vault 01788 303003
**SALISBURY**
**LARMER TREE FESTIVAL** **Seasick Steve/Larkin Poe/Molotov Jukebox/Keston Cobblers Club/By The Rivers** Larmer Tree Gardens 023 8071 1820
**SHEFFIELD**
**TRAMLINES** **Theo Parrish/Brolin/Alessi's Ark/Lanterns On The Lake / Greatwaves/Iyes/Josh Record/SIVU** Various venues
**SOUTHAMPTON**
**Greg Griffin** Joiners 023 8022 5612
**Just Millie/The Flying Alexanders** Talking Heads 023 8055 5899
**Pivotal** The Cellar 023 8071 0648
**SOUTHWOLD**
**LATITUDE** **Bloc Party/The Maccabees/Calexico/Cat Power** Henham Parkl 0870 060 3775
**STEVENTON**
**TRUCK FESTIVAL** **Spiritualized/The Joy Formidable/Frankie & The Heartstrings/Treetop Flyers/The Family Rain/Dry The River/Milo Greene** Hill Farm 01235 821262
**STOCKTON**
**Blue Rose Code** Green Room 01642 606525
**STOKE ON TRENT**
**Greater Ghost/God Damn** Sugarmill 01782 214 991
**STROUD**
**Cuckoo Row** The Prince Albert Inn
**SWANSEA**
**Out Like A Lion** The Wig
**The Side Effects** Office 01792 648863
**TUNBRIDGE WELLS**
**Mr 6/Nattyspeaks** The Forum 0871 277 7101
**WAKEFIELD**
**The Solicitors** Warehouse 23 01924 361300
**YORK**
**Next Step** Fibbers 01904 651 250
**Taffy** Basement 01904 612 940

# SATURDAY
## July 20

Jake Bugg, Splendour Festival, Nottingham

**BEDFORD**
**CC Smugglers** Esquires 01234 340120

**BELFAST**
**Heidi** Stiff Kitten 028 9023 8700
**Wintersun/Darkest Era** Limelight 028 9032 5942

**BIRMINGHAM**
**Boat To Row/Sugar/JAWS/One Beat/Dumb/Wide Eyed** MAC 0121 440 3838
**Bolshie** Flapper 0121 236 2421
**The Good Water** Actress & Bishop 0121 236 7426
**New Killer Shoes** O2 Academy 3 0870 477 2000
**Salt Creek** Irish Centre 0121 622 2314
**Under Blackened Skies/Morgue Orgy** Scruffy Murphy's 0121 333 3201

**BRIGHTON**
**Akron/Family** The Haunt 01273 770 847
**Dinosaur Pile-Up/Tigercub** The Hope 01273 723 568
**Evil Scarecrow** Green Door Store 07894 267 053
**Spellbound** Komedia 01273 647 100
**Two Gallants** Sticky Mike's Frog Bar 01273 749 465

**BRISTOL**
**The Heavy Brakes** Louisiana 0117 926 5978
**The Sorrows** Thunderbolt 07791 319 614
**Tour De Force** No 51 07786 534666

**CAMBRIDGE**
**The Silent Majority/The Ethical Debating Society** Portland Arms 01223 357268

**CARDIFF**
**Gulp/Sen Segur** Clwb Ifor Bach 029 2023 2199
**Hank Wedel & Eleanor Healy** Dempseys 029 2025 2024
**Monkjack** Gwdihw Café Bar 029 2039 7933
**Tunabunny/Radstewart** Buffalo Bar 02920 310312

**CARLISLE**
**The Lucid Dreams/Teenage Mary/Holy Are You** Brickyard 01228 512 220

**COVENTRY**
**Tailor And The Crow/The Moonbears** Taylor John's House 024 7655 9958

**DERBY**
**Themakingof/Prizefighter/Embrace The Tide** The Hairy Dog

**EDINBURGH**
**Cauldstane Slap** Captain's Bar 01316 682312
**Craig John Davidson** Bannermans 0131 556 3254
**Miaoux Miaoux** Electric Circus 0131 226 4224
**Runrig** Castle 020 7771 2000

**EXETER**
**Naomi/Fire Island Pines/Colour Burst** Cavern Club 01392 495 370
**Trembling Bells** Phoenix 01392 667080

**FALMOUTH**
**Martha Tilston** Miss Peapod's 0871 230 1094

**GATESHEAD**
**Martha Wainwright** Sage Arena 0870 703 4555

**GLASGOW**
**The Patriots/Overhaul** Maggie May's 0141 548 1350
**Pat Cairns** Ferry 01698 360085
**Scott Charles** Stereo 0141 576 5018
**Taffy** King Tut's Wah Wah Hut 0141 221 5279

**HULL**
**Kasai Masai** New Adelphi 01482 348 216

**LEEDS**
**Despite Everything** Santiago 0113 244 4472
**Final Rage** Fenton 0113 245 3908
**Happy Daggers** The Library 0113 2440794
**Room 94** Cockpit 0113 244 3446
**Screamin Sisters** Carpe Diem 0113 243 6264

**LEICESTER**
**The First/We Are Fiction** Lock 42
**Mage/Flying Kangaroo Alliance** Musician 0116 251 0080
**Neon Sarcastic** O2 Academy 2 0870 477 2000
**Run From Robots** Soundhouse 07830 425555

**LEWES**
**GENTLEMEN OF THE ROAD STOPOVER** **Mumford & Sons/The Vaccines/Edward Sharpe & The Magnetic Zeros/Mystery Jets/Johnny Flynn & The Sussex Wit/Deap Vally** The Convent Field

**LIVERPOOL**
**The Morning Shakes** O2 Academy 2 0870 477 2000
**Shangaan Electro** Kazimier 0871 230 1094

**LONDON**
**Autoheart** Hoxton Square Bar & Kitchen 020 7613 0709
**Cantaloupe** Sebright Arms 020 7729 0937
**CocoRosie/Youth Lagoon** Barbican Centre 020 7638 8891
**Code 64** Electrowerkz 020 7837 6419
**Deceptor/Terminus** Old Blue Last 020 7613 2478
**Dignan Porch/Deep Sea Arcade/The Cult Of Dom Keller** Shacklewell Arms 020 7249 0810
**The Dropper's Neck** Hope & Anchor 020 7354 1312
**Enderby's Room** Union Chapel 020 7226 1686
**Feral Sun** Marquee 020 7336 7326
**Finley Quaye** Jazz Café 020 7916 6060
**Five Psychosis** 229 Club 020 7631 8310
**Follow You Home** Garage 020 7607 1818
**Goldfrapp** Somerset House 020 7344 4444
**Joanne Joanne** Dublin Castle 020 7485 1773
**Kate Nash** Borough Halls 020 8858 7755
**Kay Valentine** Scala 020 7833 2022
**Kyodai** Fighting Cocks 020 8546 5174
**Late Day Breakers** Jamm 020 7274 5537
**Lecarla** Water Rats 0207 813 1079
**The Long Insiders/Johnny Strange** The Lexington 020 7837 5387
**Open Mind** Barfly 0870 907 0999
**LOVEBOX** **Plan B/D'Angelo/Mark Ronson/AlunaGeorge/Ghostpoet/Mausi/Splashh/Jamie Jones/Kwabs/Bobby Champs** Victoria Park 0870 040 0058
**Riding The Low** O2 Academy Islington 0870 477 2000
**Spooky** Birthdays 0 20 7923 1680
**Telly Leung** Hippodrome 0208 5414411
**ELECTRIC DAISY CARNIVAL** **Tiesto/Nero/Avicii/Sub Focus/Flux Pavilion** Queen Elizabeth Olympic Park
**Todd Sharpville Band** 100 Club 020 7636 0933
**Tyrannosaurus Alan** Nambucca 020 7272 7366

**MANCHESTER**
**Bury Tomorrow/Devil Sold His Soul/ Yashin** Sound Control 0161 236 0340
**Dexters** FAC 251 0161 27 27 251
**Disfunktional** Roadhouse 0161 228 1789
**The Membranes** Gorilla 0161 832 1111
**Psychic Rhythm Abduction** Islington Mill 0871 230 1094
**Today They Are Older** Retro Bar 0161 274 4892

**NEWCASTLE**
**Wode/Blind Spite** Northumberland Arms 0191 232 6048
**Peach Tree City/Beyond Absolution** O2 Academy 2 0870 477 2000
**Ricky Warwick** Cluny 0191 230 4474
**Skylark Song** Cumberland Arms 0191 265 6151

**NORWICH**
**Meltdown/Metal Lust** Waterfront 01603 632 717
**The Stylotones** Brickmakers 01603 441 118

**NOTTINGHAM**
**Emily's Army** Rock City 08713 100000
**Hoodlums** Bodega Social Club 08713 100000
**SPLENDOUR FESTIVAL** **Jake Bugg/KT Tunstall/Maximo Park/Dog Is Dead/Indiana/Nina Nesbitt** Wollaton Park 0115 978 7574

**OXFORD**
**Headcount** Cellar 01865 244 761

**PLYMOUTH**
**Ingested** White Rabbit 01752 227522

**PORTSMOUTH**
**Johnny Mac** Pyramids 023 9235 8608

**RAINTON**
**DEER SHED FESTIVAL** **Darwin Deez/House Of Love/To Kill A King/Deaf Club/Spring Offensive** Baldersby Park 01845 595 980

**SALISBURY**
**LARMER TREE FESTIVAL** **Imelda May/Gentleman's Dub Club/Lau/Treetop Flyers/Megson** Larmer Tree Gardens 023 8071 1820

**SHEFFIELD**
**TRAMLINES** **Lianne La Havas/The Toddla T Sound/Dutch Uncles/Lulu James/Bondax/Friends/Charlie Boyer & The Voyeurs/Traams/Bloody Knees** various venues

**SHOREHAM**
**The Curst Sons** Duke Of Wellington 01273 454960

**SOUTHAMPTON**
**Furyborn** Firehouse

**SOUTHWOLD**
**LATITUDE** **Kraftwerk/Hot Chip/Yeah Yeah Yeahs/Jessie Ware/Alt-J** Henham Park 0870 060 3775

**STEVENTON**
**TRUCK FESTIVAL** **The Horrors/Rolo Tomassi/Toy/Tall Ships/Lewis Watson/The Bots** Hill Farm 01235 821262

**STOCKTON**
**The Ryots/Cellar Door** Georgian Theatre 01642 674115

**STOKE ON TRENT**
**The Elastics** Sugarmill 01782 214 991

**STROUD**
**The Cornerstones** Subscription Rooms 01453 760900

**WESTONBIRT**
**Paul Weller** Westonbirt Arboretum 0115 912 9000

**WINCHESTER**
**Maybeshewill/The Physics House Band** The Railway 01962 867 795

**WOLVERHAMPTON**
**Destroyed Beyond Belief** Slade Rooms 0870 320 7000
**Michael Schenker** Robin 2 01902 497860

**YORK**
**The Raglans** The Duchess 01904 641 413

# SUNDAY
## July 21

**BIRMINGHAM**
**Astroid Boys** Wagon & Horses 0121 772 1403
**Nylon Sky** Roadhouse 0121 624 2920
**Shebrew/Alunah** Asylum 0121 233 1109

**BRIGHTON**
**The Move-Ons** Mesmerist 01273 328542

**BRISTOL**
**Big Chief Weird Bird** Mr Wolf's 0117 927 3221
**Ingested** Exchange 0117 9304538
**Scott James And The Revolution** Louisiana 0117 926 5978

**CARDIFF**
**Visage** Glee Club 0870 241 5093

**EDINBURGH**
**Alan Hunter** Captain's Bar 01316 682312
**Paul Weller** Castle 020 7771 2000

**GLASGOW**
**The Akron Family** Broadcast 0141 332 7304
**Mogwai** 220 Broomielaw

**HEREFORD**
**Houdini Dax** Victory 01432 274998

**LEEDS**
**Baz Out Of Hell** New Roscoe 0113 246 0778
**Lazy Habits** HiFi Club 0113 242 7353
**Ricky Warwick** Brudenell Social Club 0113 243 5866

**LEICESTER**
**Bill Kirchen** Musician 0116 251 0080

**LONDON**
**Basement Jaxx** Somerset House 020 7344 4444
**LOVEBOX** **Goldfrapp/Kelis/Lil Kim/Andrew Weatherall/Chloe Howl/Factory Floor/Mykki Blanco/Hurts/Jon Hopkins/Purity Ring** Victoria Park 0870 040 0058
**Gomor** Water Rats 0207 813 1079
**Stephen Rumney** Silver Bullet 020 7619 3639
**Telly Leung** Hippodrome 0208 5414411
**Throwing Up/JAWS/Best Friends** Queen Of Hoxton 020 7422 0958
**Tyrannosaurus Dead** Buffalo Bar 020 7359 6191
**Youandewan** Oval Space 0 20 7033 9932

**MANCHESTER**
**Michael Holland** Common Bar 0161 832 9245
**Taffy** Night & Day Café 0161 236 1822

**NEWCASTLE**
**Dharma Banana** Cumberland Arms 0191 265 6151

**PERTH**
**Larkin Poe** Theatre 01738 621 031

**PORTSMOUTH**
**Andrew Duhon** Square Tower 07519 505 785
**Karma To Burn** Edge Of The Wedge 023 9286 3911

**PORT TALBOT**
**No Direction** Grand Hotel

**RAINTON**
**DEER SHED FESTIVAL** **King Creosote/Moulettes/The Unthanks/Public Service Broadcasting** Baldersby Park 01845 595 980

**SALISBURY**
**LARMER TREE FESTIVAL** **Bellowhead/KT Tunstall/Johnny Flynn & The Sussex Wit/Megson/Three Cane Whale** Larmer Tree Gardens 023 8071 1820

**SHEFFIELD**
**TRAMLINES** **Dog Is Dead/Rolo Tomassi/Veronica Falls/Summer Camp/The Crookes/Slowcoaches/The Wytches/Forrest** various venues
**DJ Brazen** Corporation 0114 276 0262

**SHOREHAM**
**James Hollingsworth** Duke Of Wellington 01273 454960

**SOUTHAMPTON**
**The Afterparty** Joiners 023 8022 5612

**SOUTHWOLD**
**LATITUDE** **Foals/Grizzly Bear/Bobby Womack/Beach House/James Blake/Rudimental** Henham Park 0870 060 3775

**STOCKTON**
**Dark Dark Dark** Georgian Theatre 01642 674115

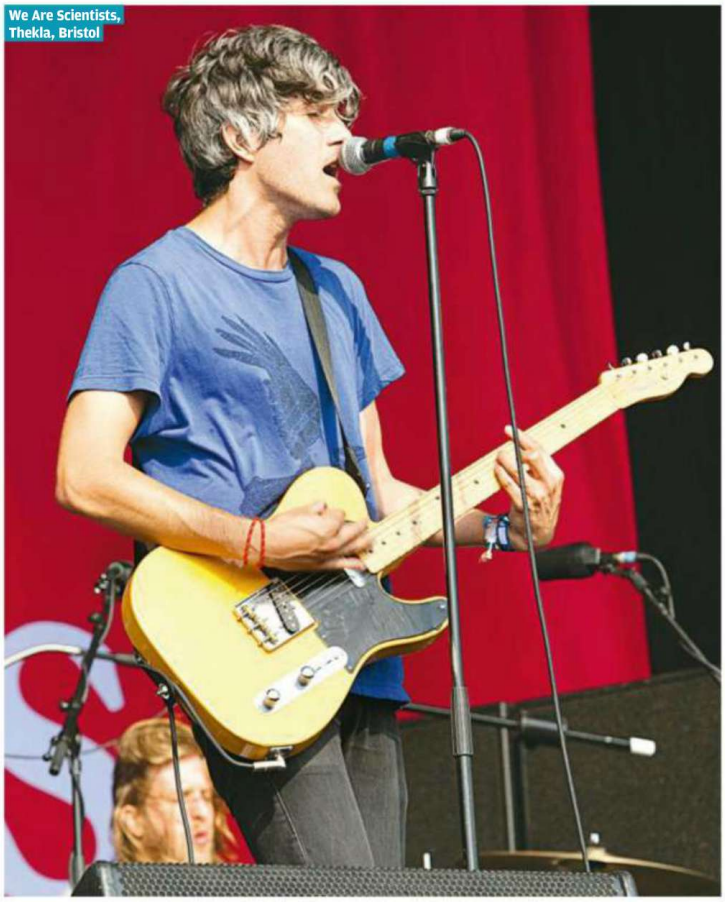
**WREXHAM**
**Bury Tomorrow/Glamour Of The Kill/Yashin/With One Last Breath** Central Station 01978 358780

Hurts, Lovebox Festival, London

## GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE. YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

# MONDAY
*July 22*


We Are Scientists, Thekla, Bristol

**BIRMINGHAM**
**Akron/Family** Hare & Hounds 0870 264 3333
**BRIGHTON**
**Kins** Green Door Store 07894 267 053
**Loose Lips** The Hope 01273 723 568
**Martin Simpson** Greys 01273 680734
**BRISTOL**
**EMA Sunshine** Mr Wolf's 0117 927 3221
**Hello Lazarus** Exchange 0117 9304538
**We Are Scientists** Thekla 08713 100000
**Wintersun** O2 Academy 0870 477 2000
**CAMBRIDGE**
**Jake And The Jellyfish** The Cornerhouse 01223 352047
**CARDIFF**
**Six By Seven** Clwb Ifor Bach 029 2023 2199
**Trembling Bells** The Globe 07738 983947
**We Are Alive** Buffalo Bar 02920 310312
**EDINBURGH**
**Lucy & Amy** Captain's Bar 01316 682312
**HEBDEN BRIDGE**
**CocoRosie** Trades Club 01422 845265
**LEEDS**
**Rainbow Girls** Oporto 0113 245 4444
**The Thermals** Brudenell Social Club 0113 243 5866
**LIVERPOOL**
**Attention Thieves** Picket 0151 708 5318
**LONDON**
**Codes In The Clouds** Old Blue Last 020 7613 2478
**Grumbling Fur** Rough Trade East 0207 392 7788
**Jeffrey Lewis & The Rain** Windmill 020 8671 0700
**Nadine Shah** The Lexington 020 7837 5387
**Red Sky Falling** Islington 020 7609 4917
**The Smashing Pumpkins/Ash** Wembley Arena 0870 060 0870
**NEWCASTLE**
**Icon Of Coil** Legends 0191 232 0430
**NORWICH**
**The Brickmakers Sessions** Brickmakers 01603 441 118
**OXFORD**
**Karma To Burn/Hark** Bullingdon Arms 01865 244516

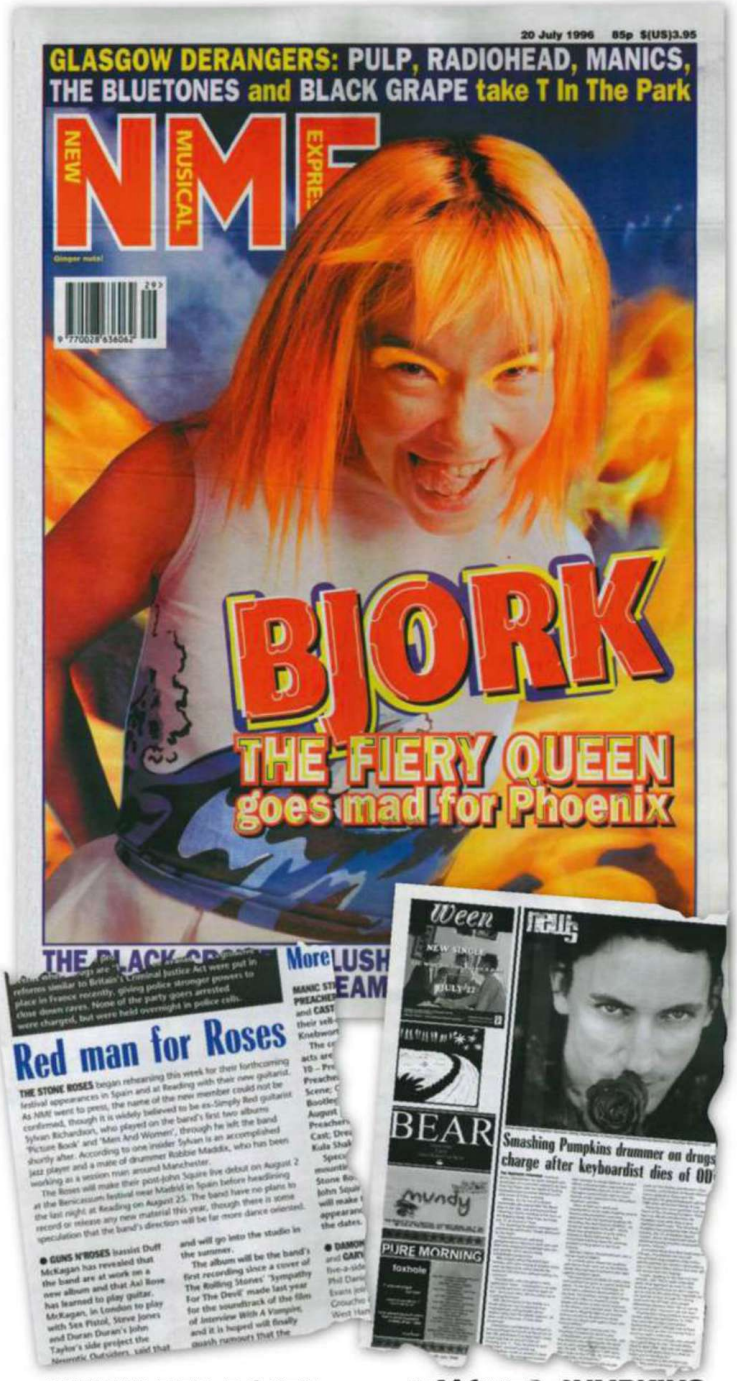
# TUESDAY
*July 23*

**BEDFORD**
**Ash** Corn Exchange 01234 269519
**BIRMINGHAM**
**Visage** Glee Club 0870 241 5093
**BRIGHTON**
**Dark Dark Dark** Blind Tiger 01273 681228
**How's Harry & Mr Tom** The Haunt 01273 770 847
**BRISTOL**
**Don Juan Forever** Exchange 0117 9304538
**Six By Seven** Louisiana 0117 926 5978
**CAMBRIDGE**
**Come Back Harriet** Portland Arms 01223 357268
**Trembling Bells** Junction 01223 511511
**CARDIFF**
**Bruce Springsteen & The E Street Band** Millenium Stadium 0871 230 1094
**DERBY**
**Straight Jacket Legends/Casually Dressed** The Vic Inn 01332 74 00 91
**EDINBURGH**
**Malcolm Bushby** Leith Folk Club 07030 111666
**EXETER**
**Samiam** Cavern Club 01392 495 370
**GLASGOW**
**Betamin** Bar Bloc 0141 574 6066
**Icon Of Coil** Classic Grand 0141 847 0820
**GUILDFORD**
**Nadine Shah** Boileroom 01483 539 539
**HENLEY**
**Fapy Lafertin** Crooked Billet 01491 681048
**LEEDS**
**Akron/Family** Brudenell Social Club 0113 243 5866
**Arthur Rigby & The Baskervilles** Oporto 0113 245 4444
**LEICESTER**
**Tom Russell** Musician 0116 251 0080
**LONDON**
**Acrobat** The Finsbury 020 8809 1142
**The Amazing Snakeheads** Victoria 020 8399 1447
**Arthur Beatrice** Borderline 020 7734 5547
**Catfish and the Bottlemen/Nick Mulvey** Barfly 0870 907 0999
**Emmanuel Waldron** 606 Club 020 7352 5953
**Hanni El Khatib** Sebright Arms 020 7729 0937
**Indian Jewelry** Shacklewell Arms 020 7249 0810
**Josh Ritter** Village Underground 020 7422 7505
**Larkin Poe** The Lexington 020 7837 5387
**Mentioned In Dispatches** Water Rats 0207 813 1079
**Minimum** Dublin Castle 020 7485 1773
**New Build** Concrete 020 7729 1888
**Our Mother** Old Blue Last 020 7613 2478
**The Paper Cinema** Battersea Arts Centre 020 7223 2223
**Pawws** Birthdays 020 7923 1680
**Stone Kings** Nambucca 020 7272 7366
**The Thermals** Garage 020 7607 1818
**White Lies/The Juveniles** Hoxton Square Bar and Kitchen 020 7613 0709
**Woodfield** Troubadour Club 020 7370 1434
**MANCHESTER**
**He's My Brother She's My Sister** The Castle 0161 237 9485
**Sam Bradley** Night & Day Café 0161 236 1822
**MILTON KEYNES**
**Patty Griffin** Stables 01908 280800
**NEWCASTLE**
**Room 94** O2 Academy 0870 477 2000
**NORWICH**
**Amy Parkhouse** Brickmakers 01603 441 118
**Lemuria/Great Cynics** King Edward VII 0844 414 5188
**NOTTINGHAM**
**Red Sky July** Glee Club 0871 472 0400
**PORTSMOUTH**
**Bill Kirchen/Too Much Fun** Cellars 0871 230 1094
**We Are Scientists** Wedgewood Rooms 023 9286 3911
**STIRLING**
**Coast** Tolbooth 01786 274000
**STOCKTON**
**Julian Evans** Arc 01642 666600
**ST ALBANS**
**Night Drive** Horn 01727 853 143

The Amazing Snakeheads, Victoria, London

# THIS WEEK IN 1996

## BJORK ON BRITPOP, SIMPLY RED ON ROSES, DEAD PUMPKIN




### SIMPLY RED ROSES

While they're rehearsing with a new guitarist for festival appearances in Spain and Reading, rumours circulate that the new member of The Stone Roses – replacing the departed John Squire – is ex-Simply Red man Sylvan Richardson. In the event, though, Richardson would go on to play with Ian Brown's solo band. Another Simply Red alumnus, Aziz Ibrahim, is recruited for the Roses' disastrous final set of dates instead.

### SMASHED PUMPKINS

Drummer Jimmy Chamberlin is arrested on drug charges soon after keyboard player Jonathon Melvoin is pronounced dead from a heroin overdose in his hotel room. Police find heroin in Melvoin's room and waste little time in charging Chamberlin, who had recently come out of a drug rehab programme. Bassist D'Arcy Wretzky's reaction to the incident is tense: "This used to be funny. It's just not any more."

## THE MADNESS OF QUEEN BJORK

"The most surprising thing I could do would be a rock album, innit?" says Björk, flame-haired and raving out of the cover like a pixie pop phoenix. "With 10 harpsichords and three Australian monkeys playing phantom sticks. Actually, that wouldn't be a surprise at all." Of course, us pop kids have always known that Björk was a nutter, but when she battered a journalist in Bangkok she became tabloid property, and officially a phenomenon. So as she prepares for a headline spot at Phoenix Festival, she tells *NME* what it's like to be Björkers, about her 97 shopping bags of love for Goldie, and why Oasis remind her of... bread.

"Everybody hates British food, and that's what Britpop is to me: boring and bland and egg and steak and chips and beer... If we were talking food, Britpop would be potatoes. No taste, but it fills you up. Then some of the good things you get with so-called dance music is cherries! And tequilas!"

Talking about her love for boyfriend Goldie, she coos: "It's what makes you happy. Like waking up with not only 97 Safeway bags of love on your lap, but all this energy and ideas, and to be able to put it out is just fucking brilliant. It's great and I'm ecstatic."

She sees the immediate future of music as a "chamber music mentality. Spiritual and free, my new thing."

### *Also In The Issue That Week*

- Bon Jovi play the Milton Keynes National Bowl to 30,000. Jon dedicates an acoustic 'Wanted Dead Or Alive' to "all the cowboys out there" and says "that sound is the absurdity barrier being broken".
- Elvis Costello And The Attractions are reviewed at London's Roundhouse. Elvis is declared "a slice of history and a mature artist who can do what he pleases".
- Radiohead, Beck and The Bluetones play T In The Park, with Thom Yorke almost cracking his first ever joke: "I guess you're pissed and wet," he says, "So here's a song called 'High And...', no, I can't do it."
- Suede's 'Trash' is declared Single Of The Week by *NME*'s Mark Beaumont, who argues that Bernard Butler leaving may have been a good thing. "If he'd stayed put," he argued, "we'd now be facing the prospect of 'Dog Man Star: The Revenge'."


NME

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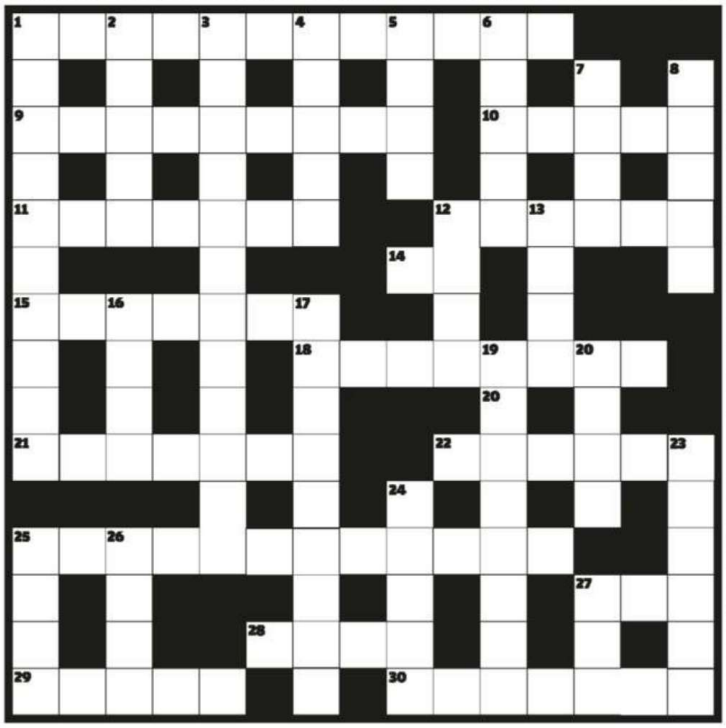
# THE LEGENDARY NME CROSSWORD

TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

*Compiled by Trevor Hungerford*

**Win!**

## A BAG OF NME SWAG



### CLUES ACROSS

**1** Am I that bothered to 'Suck It And See'? (Or do 17 down for that matter?) (2-1-5-4)
**9** Take the last right and turn into something by Muse (9)
**10** Sharon Van Etten's bum (5)
**11** It's been 10 years since they went 'Hey Ya!' (7)
**12+14A** *"Only miss the sun when it starts to snow"*, 2013 (3-3-2)
**15** Upset at rival getting Sigur Rós album (7)
**18** Something totally useless by The Dirty Pretty Things (8)
**21** (See 2 down)
**22** (See 26 down)
**25** Kodaline demonstrate their passion (4-4-4)
**27+28A** Come into this world with a Jet album (3-4)
**29+13D** They're under starters orders – it's Limp Bizkit against Panic! At The Disco against Republica (5-2-2)
**30** Lucinda Williams' music heads east to different scenes (7)

### CLUES DOWN

**1** Elvis demos sorted out for Alt-J to record (8-2)
**2+21A** For me it's difficult to justify this being The Who's first hit single (1-4-7)
**3+6D+4D** The Kinks were rocking around the clock back in 1964 (3-3-3-3-2-3-5)
**4** (See 3 down)
**5** Eartha ___, American singer whose songs included 'Santa Baby' and, with Bronski Beat, 'Cha Cha Heels' (4)
**6** (See 3 down)
**7** Death Cab For Cutie number coming out of historic Athens (4)
**8** Amy MacDonald parks terribly and unloads a single (5)
**12** This Metallica album certainly carried some weight (4)
**13** (See 29 across)
**16** The Presidents Of The United States Of America – what a shapeless bunch! (4)
**17+19D** I'm unable to identify this offering by Rufus Wainwright (1-4-4-4-2-2)
**20** The Black Keys, Utah Saints and Crosby, Stills, Nash & Young have all been here (4)
**23+27D** From Paul McCartney's 'Let 'Em In' she followed Uncle Ernie with a drink (6-3)
**24** Wrong notes played by Alice In Chains on new single (5)
**25** Jesus Lizard album is a bit peculiar (4)
**26+22A** *"I used to rule the world, seas would rise when I gave the word"*, 2008 (4-2-4)
**27** (See 23 down)

### JUNE 15 ANSWERS

**ACROSS**
1+16A Trouble Will Find Me, 9 Your Arsenal, 10 Cross, 11 Statuesque, 13+24D Teddy Picker, 15+20D Room In Brooklyn, 18 Lotus, 23+21A+3D Girls And Boys, 24 Pump, 26 Rea, 28+6D Are You Listening, 29 Get Out, 30 Korn, 32 Flag, 33 Rebel Yell, 34+31A Inner Smile

**DOWN**
1 The City, 2 Oxford Comma, 4 Equator, 5 I Want You, 7 Ian, 8 Dolce, 12 QE, 14 You, 17 Easy Tiger, 19 Say Yes, 22 Dru Hill, 25 Prince, 27 Agren

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**First correct one out of the hat wins a bag of CDs, T-shirts and books!**

## COLLECTORS' CORNER

### KASABIAN

*The musical gems that no Kasabian fan should be without*

**PROCESSED BEATS** (2003)

The group's debut single was initially released in demo form on limited CD and 10-inch vinyl, both of which now fetch a hefty sum if you can track them down. The version that features on the band's 2004 eponymous debut album – and became a Number 17 UK chart hit on its re-release the same year – differs slightly from the original release.

**Need To Know:** 'Processed Beats' was the first track that Kasabian's drummer Ian Matthews played on.

**LIVE FROM BRIXTON ACADEMY** (2004)

The band's breakthrough year was topped off in fine style by this big London show, and Kasabian soon made the recording of the gig available as a digital download. As you'd expect, it features all the big tunes off the first album, including 'Reason Is Treason', 'LSF', 'ID' and set closer 'Club Foot'.

**Need To Know:** The gig took place on December 15, 2004 – which was also guitarist and songwriter Serge Pizzorno's 24th birthday.

**FAST FUSE EP** (2007)

Kasabian followed up the success of their second album 'Empire' by releasing this EP as a stopgap while they toured the world. The songs featured here – the title track and the Pizzorno-sung 'Thick As Thieves' – both found their way onto third album 'West Ryder Pauper Lunatic Asylum' when it eventually appeared in 2009, albeit in a slightly different form.

**Need To Know:** Another track initially due to be on the EP, 'Take Aim', also ended up on the 'West Ryder...' album.

**WEST RYDER** (2009)

This five-track EP was released exclusively through the June 2009 issue of German music magazine *Musikexpress*. As well as three tracks from the 'West Ryder...' album, it also includes a Jacques Lu Cont mix of 'Empire' album track 'Me Plus One' and 'Black Whistler', the B-side to the 'Empire' single.

**Need To Know:** 'Black Whistler' is a big fan favourite, and the band re-introduced it into their setlist on their 2011–12 world tour.

WORDS: ALAN WOODHOUSE PHOTO: ROGER SARGENT

# FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

*Edited by Ben Hewitt*

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## *Letter of the week*

*The best of the NME mailbag*

WIN!
LETTER OF THE WEEK WINS
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# 'SHAMBLES ARE BACK!

**From: Jennifer Davies**
**To: *NME***

Despite myself, I feel optimistic about the return of Babyshambles and especially Mr Pete Doherty. I know that we should all have given up on him by now, if only because he's wasted so many chances to make good with his talent, but 'Nothing Comes To Nothing' (not 100 per cent a new track, he's been playing it live, gutted he cancelled Stoke) really feels like he might be making some positive changes and FINALLY getting on with it again. And he's let the rest of the band have a go this time. Compared to the Libs there's always going to be a spark and a chemistry missing but they're really underrated – 'Fuck Forever' is a great track. From the videos that have been appearing on YouTube, like 'Dr No', they're doing some great work on the acoustic versions he's cooked up while in Paris. So bring on the album, a cleaner Pete and maybe, just maybe... a Libertines reunion???

*NME's response...*

**Is any Pete Doherty song truly new though, Jennifer? The man unveils so many new tunes at gigs that he's practically become musical proof of that old theory with the monkeys, typewriters and all of Shakespeare's works: in all likelihood he has, at some point, performed every old, new and still-to-be-written song in the universe. There's probably YouTube footage of him croaking his way through 'Get Lucky' for the first time in 2006 in some hellhole boozer in Whitechapel. But I digress. Yes, Babyshambles are back with 'Nothing Comes To Nothing'. Part of me worries that that title will prove to be depressingly prophetic, of course: when you've had as many false dawns and disappointments as our Pete's had, it's wise not to get too carried away just yet. Still, if he really is knuckling down, then he might just be capable of coming up with another belting album. Let's just all cross our fingers and wait and see, eh? – BH**

## WAITING FOR GODOHERTY

**From: Sean Mills**
**To: *NME***

Love the new Babyshambles tune. Had worries over what Doherty would produce but going by this song he seems to have it all together. Can't wait for the album, and I have tickets for the tour. Let's just hope he shows up!

**From: *NME***
**To: Sean Mills**

It's all about PATIENCE. Getting the best out of Pete is like approaching a startled, substance-imbibing and dippy gazelle in the Serengeti: approach with loving caution, coo reassuring sweet nothings in its ear, tell him everything is going to be alright and we'll be there for him no matter what. And under no circumstances remind him he's going to have to turn up and actually play some gigs at some point, else he'll flee like a jittery groom on the eve of his wedding. Softly softly catch a Doherty, alright? – BH

## SO HOVA IT

**From: Harry Butt**
**To: *NME***

I am an admitted Kanye West 'Stan', and it's difficult not to compare Mr West's triumph in 'Yeezus' to Jay's new album. At every point that 'Yeezus' succeeds in bringing us closer to the genius (yes, we can start calling him this) that is Kanye, there is the polar opposite of Jay taking us further away from the man we all love and closer to some kind of corporate robot. A tweet from Hudson Mohawke on the weekend talking about how Jay was scared to take any risks sums it up better than anything. In truth, it is actually quite an embarrassing album and every time I attempt to listen to it, I am itching to hear Yeezy shouting at me again to be less tardy with some kind of French food. Kanye continues to push boundaries in mainstream music, while his big brother plays it 100 per cent safe. Can we please forget about this album?

**From: *NME***
**To: Harry Butt**

Personally, I can't say I'm too fussed about all this Samsung nonsense – it wouldn't matter to me if he gave away the record in sodding multi-packs of Wotsits, as long as it was actually any good. I'm with you on one thing, Harry: when compared to the hugely bonkers, brilliantly madcap listen that is 'Yeezus', 'Magna Carta Holy Grail' is just a bit... dull. And, quite frankly, when you've got a rep as one of hip-hop's most forward-thinking innovators, that's nigh-on unforgivable – BH

## SAVE US YEEZUS

**From: Martyn Jenkin**
**To: *NME***

The thing missing from the latest Jay-Z album is the experimental aspects of the record. Kanye's 'Yeezus' is so leftfield it genuinely blurs genres. I'm not a traditional hip-hop fan, which is probably why 'Magna Carta Holy Grail' doesn't sit right with me. After 'Watch The Throne' I was excited for Kanye and Jay-Z's albums – as it stands, Kanye has smashed it, creating a fantastic album full of experimental hooks and creative bounce. Jay-Z, on the other hand, lacks some of that experimental power – he is not balling so hard on this album.

**From: *NME***
**To: Martyn Jenkin**

It's funny how things turn out, isn't it? Not too long ago, everyone was smitten with Jay-Z and banging on about how brilliantly 'humble' and 'down to earth' he was because of that clip hobnobbing with a confused granny while riding the subway. Kanye, meanwhile, was looking like a berk while walking into signs and being dismissed as a knobhead with

ANDY WILLSHER

a gigantic ego. And just look at 'em now: Kanye... well, actually, he still essentially is a bit of a knobhead with a gigantic ego, but is also being hailed as a croissant-munching, genre-smashing behemoth – BH

## NOT EXCITED ABOUT NEW MONKEYS ALBUM

**From: Miri Teixeira**
**To: *NME***

Can someone (Someone? Anyone? Please?) explain to me, in detail, the precise inveiglement of bands like the Arctic Monkeys? Are they not essentially just another group of gurning indie dolls, sporting a frontman with all the likeability and sex appeal of a present-day Johnny Rotten? Their popularity leaves me perplexed. Mainly due to the fact that the lyrics sound like the sort of thing a 50-something van driver grunts out his side window to a passing mini-skirted blonde. That aside, they don't even possess the essential charisma to carry this sort of thing off. A moist flannel draped over a cheese sandwich would have infinitely more pizzazz than these polystyrene glove puppets. Any band that swans around in expensively scruffy clothes with 1,000 litres of top-market hair gel adorning their greasy mop, rolling in the riches like an ill-fated Leonard Cohen hero rolls about in semen, while pretending to be entirely and aggressively working class, is about as life-affirming as terminal brain-rot.

**From: Christopher Maclachan**
**To: *NME***

Your recent focus on Arctic Monkeys did them justice. I look at them even more positively now, particularly after reading the quote in the Matt Wilkinson piece: "...when so many other key guitar acts – The Libertines, The Strokes, The White Stripes, Kings Of Leon – have fallen from grace". I say so not in lauding the demise of once good bands, but rather to emphasise how the Sheffield four deserve the credit. You could even say they navigated the 'death ramps' of stardom fairly well. Except maybe their LP covers, which have always looked pale in comparison to the music! I suspect 'AM' sounds better than the title suggests...

**From: *NME***
**To: Miri Teixeira, Christopher Maclachan**

Why, just the other day, in fact, I was innocently sauntering down the road when I spotted some greasy, lecherous van driver furiously winding down his window just so he could verbally harangue a young lady. "Oi!" he yelled. "*I took the batteries out of my mysticism and put them in my thinking cap*". And, when she looked appalled, he let out a dastardly chuckle and followed it up with the horrifying line: "*You're rarer than a can of Dandelion and Burdock*". Shocking, I tell you. Suffice to say, I'm not really buying this theory that Alex Turner is the ringleader of the perv brigade, no matter how much you paint him as some sort of troglodyte – especially because, as Christopher says, the Monkeys are one of the few bands who've managed to break new ground, mix things up and actually sound very bloody good while doing so, too. Still, if it's any consolation, you can have 100 pseudo-points for crowbarring 'inveiglement' into your letter, because that's some top-drawer intellectual cock-waggling. A career editing *Fanmail* surely beckons – BH

## STALKERS

**From: Emma Pettit**
**To: *NME***

This is me and Lindsey Troy from Deap Vally at their headline gig at London's Scala recently. It was a fantastic show as always, with brilliant support from JJUUJJUU and The Family Rain. A truly awesome night!


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# *Web Slinging*

*The highlight of this week's NME.COM action*

## JOHNNY BORRELL: "I WAS OBNOXIOUS, BUT THAT'S ROCK'N'ROLL"

"I guess I was constantly attempting to be what I thought I should be doing in that scenario. To be fair, I'm sure there were times when I was obnoxious. But that's rock'n'roll, you know?" Well, that's a bit of an understatement, isn't it? With his solo album 'Borrell 1' due for release on July 22, Johnny's been trying to downplay his berkish behaviour back in his Razorlight heyday by claiming it was nothing but a bit of pop star tomfoolery. And now, with those days of proclaiming himself better than Bob Dylan, whipping his shirt off at every opportunity and zooming round on a motorbike with Kirsten Dunst long behind him, he's returning as a mere humble troubadour – because, after all, nothing says you've spurned showbiz for a salt-of-the-earth approach like having a song on your new LP called 'Pan-European Supermodel Song (Oh Gina)'.

*Best of the responses...*

Never liked that cunt. **Karl Hamilton**

Aaargh. I dunno why, but just seeing him makes me feel quite angry. I think I have some sort of disorder or an allergy or something... **Hannah Loughlin**

I actually loved their first album. Then I started hearing all the stupid things he says in interviews. **Pete Wyeth**

Did they release a second song? **Justin Gallagher**

Borrell called himself a better songwriter than Bob Dylan. That's not obnoxious, that is delusional. **Raig de Mello**

## IDEOLOGY APPRAISER?

**From: Mark Scott**
**To: *NME***

After reading Mark Beaumont's review of Tom Odell's album – lazy Adele/Keane/Coldplay references included – it occurred to me that his music isn't a million miles removed from Frank Turgid's last dollop of radio-friendly acousti-jangle. But then Turner did call Cameron a cunt. And so the revelation: Beaumont is less a music critic and more an appraiser of ideologies and credibility assessor. Credit where it's due, though – he is rather good at it.

**From: *NME***
**To: Mark Scott**

The problem is, Mark, that two musical wrongs don't make a right, and Mark Beaumont wasn't reviewing the Frank Turner album. He was reviewing Tom Odell's album, which he did by judging it purely on its own merits. And, while I can't speak for the man himself, I'm pretty sure it actually wouldn't have made any difference if Mr Odell had slagged off Nick Clegg, masterminded the Occupy movement and reinvented himself as a gun-toting soldier of fortune – along the lines of BA Baracus from *The A Team* – to single-handedly break Pussy Riot out of jail before giving Putin a swift kick up the arse: his album would still be irredeemably shit, and Mark would have gleefully administered that 0/10 bloodbath all over again – BH

## STALKERS

**From: Aoife**
**To: *NME***

My friend and I were lucky enough to meet Harry Koisser from Peace when they played the Rock'n'Roll Hotel here in Washington, DC a few weeks ago. It was 90 degrees here (33ºC!) but he still rocked the fur coat. I must say, it was an awesome show and Harry and the band were cool enough to let us take our pictures with them.

# DOES ROCK'N'ROLL KILL BRAINCELLS?

## TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## EGGSY GOLDIE LOOKIN CHAIN

### QUESTION 1

*You performed at the Wales/England World Cup qualifier at the Millennium Stadium in Cardiff in 2005. Why did you get into trouble and what was the score?*

"A well-known *Sun* journalist offered us £100 to dedicate 'Your Missus Is A Nutter' to David Beckham's missus, which we did. Beckham didn't seem to mind, but the Welsh FA went mental. People weren't very euphoric so the score must have been something crap, like 1-0 to England."

*Correct*

Eggsy and co looking for trouble in 2005

### QUESTION 2

*How did Dwain Xain Zedong – aka Rhys from GLC – bewilder Official Radio 1 Chart Show DJ Wes Butters when 'Half-Man Half-Machine' entered the Top 40 at Number 32 in May 2004?*

"Rhys panicked because he was stoned out of his mind and realised he was on Radio 1. So he shouted something along the lines of, 'Number One, Number One. We've got to Number One!'"

*Correct*

### QUESTION 3

*In an article on alien abduction in GLC Takes Over NME (October 9, 2004), what unexplained item did you admit to finding at the side of the road on the way home from the pub?*

"Was it a rubber vagina?"

*Correct, madly*

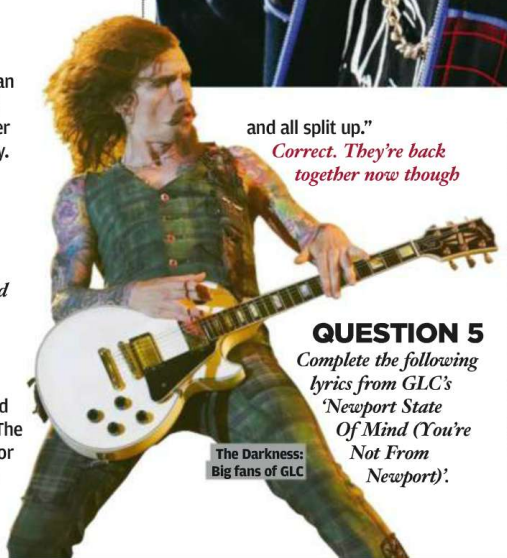
"That rubber vagina made an amazing noise. Rhys took it home, put it in the dishwater and left it in the drive to dry. The next day his mother reversed out of the garage and ran over it."

### QUESTION 4

*Goldie Lookin Chain signed to East West after record label bosses reportedly heard which band playing you on tour?*

"Super Furry Animals played us. But most people credit The Darkness, who enjoyed us for a bit before they went nuts and all split up."

*Correct. They're back together now though*



The Darkness: Big fans of GLC

### QUESTION 5

*Complete the following lyrics from GLC's 'Newport State Of Mind (You're Not From Newport)':*

*'Come have a drink up at Ridgeway/ Next to Classic Cuts...'*

"I can't remember."

*Wrong. 'This is Newport/We ain't even got a Pizza Hut'*

"There's always been the pun on New York/ Newport. That's hip-hop's beauty, everyone takes something from somewhere else."

### QUESTION 6

*How much did your entire 'before' leisure suit outfit cost before you, Rhys and Adam went for a 'make-under' on BBC3's 'Snog, Marry, Avoid'?*

"£56?"

*Wrong. £58.75*

### QUESTION 7

*Why, according to your '21 Ounces Of Christmas' NME feature in 2004, doesn't it snow in space?*

"I can't remember, but I really want to know the answer!"

*Wrong. It's "too cold"*

"Amazing!"

### QUESTION 8

*Who beat you to first place on 2005's Celebrity Weakest Link Rock And Pop Special?*

"Fish from Marillion. He was a really nice bloke. We had a gig in Newcastle straight after and he wanted to get back to Scotland to eat haggis. We were like, 'Let's get out of this quick.' We ended up going head-to-head in the fucking final!"

*Correct*

### QUESTION 9

*Who came second in 2006's Celebrity Big Brother, in which Maggot came third?*

"I love being in GLC because no-one knows who anyone is. Last night, this bloke came up and went, 'Oh, Maggot, I can't believe you won *Celebrity Big Brother*.' Chantelle won. Who came second? Was it Preston? Or that crazy bird with the tits [Jodie Marsh – CBB Ed]?"

*Wrong. Michael Barrymore*

Maggot entering the *Big Brother* house in 2006

### QUESTION 10

*Name three 'wreck heads' recipes sent into the GLC website, Youknowsit.co.uk.*

"Crispy Pie – putting crisps in a bowl, bonding them with water and letting them dry. I love Eggs Bellend Dick. And Tuna Splat."

*Correct. Also Baked Bean Lasagne, Last Night Curry Pizza and Oven Chips With Marmite Glaze*

## *Total Score* 6/10

*"That's not bad. The old memory is a bit tainted. It's particularly ropey today – I've got a hell of a hangover!"*

WORDS: RICH PELLEY PHOTOS: GETTY, PHOTOSHOT, FILMMAGIC, EMILIE BAILEY

# COMING NEXT WEEK

# BABYSHAMBLES ARE BACK!

**NME** heads to Paris to find out if **Peter**, **Mik** and **Drew** can hold it together this time

RICHARD JOHNSON

## SUB POP IS 25 YEARS OLD!

Bands past and present celebrate one of the world's most iconic labels

+

## KANYE WEST

Is hip-hop's biggest maverick's messiah complex out of control?

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